

THE MUSIC MADE ME DO IT

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An In-Depth Study of Music through Islam and Science

وضع الموسيقى في الإسلام

Dr. Gohar Mushtaq



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الدار العالمية للكتاب الإسلامي
INTERNATIONAL ISLAMIC PUBLISHING HOUSE



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دراسة علمية لتأثيراتها

Dr. Gohar Mushtaq

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Foreword by **Abdur Raheem Green**

I have finished your book and all praise is due to Allah. You have written a book that should appeal to a wide range of people. In it are ample evidences from the Quran and Sunnah and pious scholars from a broad spectrum of schools of thought, and this should more than suffice for those who respond to Allah's commands and flee from his prohibitions. Uniquely it also includes an analysis of the scientific evidence on the effects of music for those who seek such understandings. Questions are answered and doubts and objections that people raise are quelled and inspiring stories are included for those whose hearts are open to repentance.

This is a book that is so much needed at this time when too many of us have forgotten that we should be making jihad against our *nafs* (ego) and *hawa* (our carnal desires), and clinging to the Quran and Sunnah rather than feeding our egos and desires with music, song and dance which is indeed the Qur'an of Satan. May Allah guide us all to paths of His goodness.

Prologue by Dr. Ahmed H. Sakr

This book by Dr. Gohar Mushtaq about the Position of Music in Islam is an excellent work for all people of the world: Muslims and non-Muslims; for the old and the young; for the educated and for those who are seeking knowledge; for those who appreciate music and for those otherwise, and finally for those who would like to know the true position of Islam regarding music. The author was kind enough to bring information from religious, social, scientific, medical, and historical sources.

This book is really a unique work. I do encourage everyone to read it so as to correct his/her misperceptions and misunderstandings about music. Please listen and experience the recitation of the Qur'an and enjoy the melodic voice of the *Qari'* (recitor of the Qur'an) during recitation of the Qur'an. The Qur'anic recitation touches the hearts of the believers and motivates them and inspires them to do good deeds. While listening to the recitation of the Qur'an, people do experience shivering, goose bumps and lowering of blood pressure, which has been shown in this book using the scientific evidence. May Allah bless you all. Ameen

Preliminary Remarks by Imam Tahir Anwar

A much needed book on a topic that has been greatly misunderstood. The negative ramifications of music have been explained in very practical and sensible terms. A book on the topic of the impermissibility of music was long overdue and Dr. Mushtaq has done an extraordinary job in explaining the issue in detail.

Many individuals do not realize that music has many negative social and moral effects on a person which are intertwined with sex, drugs, and suicide, all of which have led to the downfall of societies and communities. Music has also been used to ghettoize communities, and research on all these aspects has been compiled very beautifully in this book.

Finally, all the Qur'anic verses, Prophetic traditions, and views of scholars that are found in numerous literatures have been collected into one place.

This book is a must-read for anyone who is genuinely looking for a sound view on the prohibition and ill-effects of music.

Introduction

HUMAN BEINGS ARE social creatures. Their surrounding environment affects them. Nurture plays as important a role as nature. Most of people are not used to looking at things deeply. They take things at their face value without questioning. Their minds do not question whether the things around them are right or wrong. They take the “Seeing is Believing!” approach. In the present age, with the unprecedented progress in scientific inventions, one of the obsessions which has spread everywhere with exponential speed is Music. Today, music has become so prevalent that most Muslims listen to it and do not even question its position in Islam. Such are the Muslims who believe in whatever they see. It is strange that such Muslims completely ignore what the traditions of Prophet Muhammad (peace be upon him) say regarding music. Today, Muslims ask the following questions to the Islamic scholars at every Islamic conference, debate, lecture or convention:

1. What are the limits of *hijab* in Islam? Do we have to cover our faces or not?
2. What is the position of music in Islam? Is it *halal* or *haram*?
3. Is it compulsory to grow the beard in Islam?

We must understand that all these issues are the by-products of *iman* (faith). That is why, Abdullah Ibn Masoud, a well-known companion of Prophet Muhammad (peace be upon him) said:

“We were taught (by Prophet Muhammad, peace be upon him) *Iman* first and then we were

taught the Qur'an."¹

If *Eman* is nurtured in the heart of a Muslim, he/she will never have questions regarding these issues. Such Muslims will observe the *hijab* (veil); they will not listen to music and will grow the beard following the Sunnah of the Holy (noble) Prophet (peace be upon him). Today Muslims need to concentrate on strengthening their *Eman* (faith). Allah has blessed us with the sense of right and wrong: "*Then He (Allah) revealed to him (human being) what is wrong for him and what is right for him.*" (Surah Ash-Shams: Ayah 8)

According to a Prophetic tradition, sin is that which disturbs your heart. Today, some of the Muslims keep on asking the same questions of Islamic scholars even after they get the *fatwah* (legal opinion) from some of the modernist and apologetic scholars according to their desires. The fact that these three issues disturb Muslims so much is in itself a sign that something is just not right as indicated in the *hadeeth* (Prophetic saying) narrated on the authority of Wabisa ibn Ma'bad who came to the Messenger of Allah (peace be upon him):

"You have come to ask about righteousness?" I said: "Yes." He said: "Consult your heart. Righteousness is that about which the soul feels tranquil and the heart feels tranquil, and wrongdoing is that which wavers in the soul and moves back and forth in the breast (in your heart) even though people again and again have given you their opinion in its favor." (Musnad Ahmed ibn

¹ Tabari, Abu Ja'far Muhammad ibn Jarir (1992). Jaami Al-Bayan Fi Ta'wil ayi'l Qur'an. Beirut, Dar al-Kutub al-'Ilmiyah.

And in another hadeeth narrated by Nawas ibn Sam'an, Prophet Muhammad (peace be upon him) said:

“Virtue is good ethics and behaviour and wrong action is what irritates the heart and you do not desire other people to see it. (Sahih Muslim)³

It is interesting to note that the modernists among Muslims usually take a stand against the position of Prophet Muhammad (peace be upon him), his companions and our great Imams on these three issues. They use them to attract a following among the Muslims. The books on Islam written by modernists and apologetics of the nineteenth and twentieth century bear testimony to this fact.

If we see an evil action being committed in the society, we must raise our voice against it. If we look at the lives of the Prophets of Allah through out history, all of them raised their voices against the prevalent evil actions in the society. That is one of the reasons those Prophets of Allah were disliked by the majority of the society because they

2 Ibn Hanbal, Ahmed (1995) al-Musnad. Ed. by Shakir, Ahmed & Razin, Hamza. Cairo: Daarul Hadeeth, no. 18169, Vol. 6, pg. 174. This narration has also been related by other compilers, such as Imam Nawawi in his *Arba'een an-Nawawi* (Imam Nawawi's Forty Ahadeeth) hadeeth # 27 and by Ibn Rajab Hanbali in *Jaami Al-Uloom wal Hukam* (Commentary on An-Nawawi's Forty Ahadeeth). (1995, Lahore, Al-Faisal Publishers & Booksellers) This hadeeth has been graded as acceptable (*hasan*) by Sheikh Al-Albaani in his *Mishkat al-Masabih* (v. 2, p. 845, hadeeth 2774, and also in *Saheeh al-Jami* hadeeth 984).

3 Muslim, Imam Abul Hussain Qasheeri (1981). Sahih Muslim. Lahore, Khalid Ihsan Publishers. *Kitaab al-Birr* (The Book of Virtue), vol. 6, pg. 205

were speaking against the evils committed by that very majority of the society. For example, if Prophet Shu'aib (peace be upon him) would have admonished people of Madyan (Midian) against homosexuality, he would have been extremely popular among his people because homosexuality was not the evil prevalent among them. People of Madyan used to lie to their customers and cheated them in business transactions. Prophet Shu'aib (peace be upon him) did not beat around the bush and raised his voice specifically about the evil present in his society even though his people did not like it:

“And to (people of) Madyan, (We sent) their brother Shu'aib. He said: O my people! Worship Allah! You have no other Ilah (God) but Him.’ Verily, a clear proof (sign) from your Lord has come unto you; so give full measure and full weight and wrong not men in their things, and do not mischief on the earth after it has been set in order, that will be better for you, if you are believers.” (Surah Al-Ar'af: 85)

Similarly, if Prophet Lut (peace be upon him) advised his people not to drink alcohol or gamble or backbite, he would have been extremely popular among his nation because those were not the most prevalent evils of people of Sodom and Gomorra. The most widespread sin of people of Sodom was homosexuality and Prophet Lut (peace be upon him) chastised them about that sin:

“And (remember) Lot, when he said to his people: Do you commit the worst sin such as no creature ever did before you? Verily, you practice your lusts on men instead of women. Nay, but you are a people transgressing beyond bounds.” (Surah Al-Ar'af: 80,81)

As a consequence, the inhabitants of Sodom and Gomorra hated Prophet Lut (peace be upon him). However, Prophet Lut did not fear of the blame of the blamers and honestly

fulfilled his duty of “*amr bil ma’ruf wa nahi anil munkar*” (enjoining the acts of righteousness and forbid the acts of disobedience to Allah) and eventually, truth prevailed, and falsehood perished, for falsehood is (by its nature) bound to perish. (Surah Isra’: 81)

Muslims are the only torchbearers of the message of Islam and the Divine message of all the Prophets of Allah who had been sent on this planet. They have been regarded as the best nation because of their duty to enjoin the acts of righteousness and forbid the acts of disobedience to Allah as mentioned in the Qur’an: “*You are the best of peoples ever raised up for mankind, you enjoin Al-Ma’ruf (acts of righteousness) and forbid Al-Munkar (evil actions), and you believe in Allah.*” (Surah A’le Imran: Ayah 110). As the followers of Prophet Muhammad (peace be upon him), we must never forget the command of our beloved Prophet (peace be upon him):

"Whoever among of you sees a munkar (evil action), let him change it with his hand; and if he is unable to do so, then let him change it by his tongue, and if he is unable to do so, let him change it with his heart, and that is the weakest faith." (Sahih Muslim)⁴

Writing is one of the ways in which the hand is used to change ‘munkar’. This book is a humble effort to change the ‘munkar’ with my hand and a hopeful heart. To the best of my knowledge, this is the first Islamic work of its kind to analyze the effects of music in the light of modern scientific research. The first chapter of this book presents the position of music in the light of Qur’an and the

⁴ Sahih Muslim. *Kitaab al-Eman* (The Book of Faith), vol. 1, pg. 138.

traditions (hadeeth) of Prophet Muhammad (peace be upon him) on this issue. The second portion of this book focuses on the scientific research done by social psychologists as well as biologists pertaining to the effects of music on the human body. The next section deals with the behavioral and other effects of music in the society and the reasons why music is prohibited. Then, after presenting the positions of the Prophetic companions and Islamic scholars, the final verdict on music is given. The next chapter deals with answering the commonly raised objections on this issue. The last section of this book comprises of some interesting stories of those individuals who not only used to listen to music but they were, in fact, the musical geniuses or experts in the field, yet they finally repented to Allah and became beacons of Islam.

Some people may say raise this question that science is always changing, so why use science to prove the harms of music? In addition, science could also show that music is beneficial for us. The fact of the matter is that nothing in this world is one hundred percent evil. Everything has harms and benefits associated with it. However, the approach of Islamic Shari'ah is to weigh out the benefits and harms of everything. This has been mentioned in the Qur'an clearly in the case of alcohol-drinking and gambling:

"They ask you (O Muhammad peace be upon him) concerning alcoholic drink and gambling. Say: 'In them is a great sin, and (some) benefit for men, but the sin of them is greater than their benefit.' " (Surah Baqarah: 219)

Hence, in the case of alcohol and gambling, Qur'an accepts that there are some benefits for people but the harms of alcohol and gambling to the society are much more than their benefits. It is for this reason that Islamic

law has prohibited them. Similarly, in the case of music, there may be minute benefits in certain types of music, such as temporarily soothing its listener; the harms of listening to music are much more than its benefits. In addition, the soothing effect coming from music is very different that the soothing effects caused by remembering Allah. The former is imposed from the outside whereas the latter is internal and deep-seated.

More importantly, the research presented in this book regarding the harms of music is not just from the physical sciences alone (medicine, chemistry, biology) but it is also from the social sciences, which includes surveys and statistics and it is overwhelming. A person may find one or two scientific researchers in favor of music in the scientific literature. However, after reading this book, hopefully a reader will see that the scientific researches quoted in this book are numerous and they all support each other and definitively demonstrate that music is related to alcohol, drugs, smoking, sex and suicide.

In producing this work, I am indebted to many people who have encouraged and helped me in different ways. They deserve special mention here. My special thanks go to Sheikh Abdur Rehman Kaashmiri who taught me classical Arabic language and I was able to directly consult the Arabic sources on this subject. I am also thankful to Jamal Malik for his invaluable comments and suggestions on the first and then the final draft. I would like to express my special thanks to Sheikh Abdurrahman ibn Yusuf (Imam at Southern California Mosque, California), for his patience in reading the manuscript of my book and his deep and insightful comments and discussions about it. My indebtedness and gratitude must also be expressed to

brothers Hassan Laidi (editor of Al-Jumuah magazine) and Jamal Malik for their valuable suggestions. I am highly grateful to my parents, Farida Mushtaq and Mushtaq Choudhry, for they are the ones who taught me Islamic sciences and who are always praying to Allah for my success. Last, but by no means least, in fact greatest, is my sincere gratitude to my wife, Sadia Gohar, because this research would have been extremely hard without her persistent support for me.

Gohar Mushtaq
U.S.A.

Chapter 1

Music from the Shari'ah View

Defining the Problem and Clarifying the Point of Contention

IN ORDER TO APPROACH the issue of music from the Shari'ah (juristic) point of view, we have to define the problem first. The issue of listening to music and singing is a burning question for many of the Muslim youth today. The purpose of writing this book is to clarify the position of music in Islam and to specify which types of music and singing are permissible in Islam and which types are forbidden because in the modern age, with the advent of electronic devices to play and listen to music and the advent of computer music has added another dimension to an already complicated issue.

In the Islamic Shar'iah, the rulings are based on how we approach the issue. This includes understanding the Islamic commandment from the text of the Qur'an and the Sunnah (sayings of Prophet Muhammad peace be upon him). Then, we take that understanding and apply it to the issue as it exists in reality. By combining our understanding from the Qur'an and the Sunnah and applying it to the issue, we give the *fatwa* (legal ruling) on the permissibility or the impermissibility of the issue in hand. In doing so, we also look at the harms and the

benefits related to the issue at hand. The approach of the Islamic Shari'ah is to weigh out the benefits and harms of everything because the ultimate aim of the Islamic Shar'iah is to benefit the society.

We can dissect the problem into three parts:

1. Musical Instrument (duffs, piano, guitar, flute, etc.)
2. Lyrics
3. Singer or one who composes music

We will approach this issue methodologically. First, we will look at the evidence from the Qur'an and Sunnah regarding listening to music & singing. Then, we will look at the harms and the benefits related to the issue of listening to music. Next, we will look at the verdicts of the Prophetic companions (Sahabah) and Islamic scholars. Only then we will be in a position to issue a legal ruling pertaining to music and singing. Before we begin the discussion, it is important for us to understand that the ultimate authority for the Muslims is the Qur'an and the Sunnah. In Qur'an, Allah the Most Exalted One, says:

وَمَا كَانَ لِمُؤْمِنٍ وَلَا لِمُؤْمِنَةٍ إِذَا قَضَى اللَّهُ وَرَسُولُهُ أَمْرًا أَنْ يَكُونَ لَهُمُ
الْخِيَرَةُ مِنْ أَمْرِهِمْ وَمَنْ يَعْصِ اللَّهَ وَرَسُولَهُ فَقَدْ ضَلَّ ضَلَالًا مُبِينًا ﴿٣٦﴾

“It is not for the believing man or woman, when Allah and His Messenger have decreed a matter that they should have any option in their decision.”
(Surah Al-Ahzab: Ayah 36)

In Surah An-Noor, Allah says:

فَلْيَحْذَرِ الَّذِينَ يُخَالِفُونَ عَنْ أَمْرِهِ أَنْ
تُصِيبَهُمْ فِتْنَةٌ أَوْ يُصِيبَهُمْ عَذَابٌ أَلِيمٌ ﴿٦٣﴾

“And let those who oppose the Messenger’s commandment beware, lest some affliction befall them or a painful torment be inflicted upon them.”

(Surah Noor: Ayah 63)

The above-mentioned verses of the Qur’an tell us that we should follow the commandments of Allah and His Messenger. We are not allowed to find loopholes in those commandments by propounding our opinions or by rationalizing our judgments just because we are not used to seeing those as the norms in the society. When we look around us, we see music prevalent not only among non-Muslims but also among Muslims. However, the fact that majority of people listen to music is not a justification to make music permissible because the Qur’an tells us in one instance:

وَإِنْ تُطِيعُوا أَكْثَرَ مَنْ فِي الْأَرْضِ لِيُضِلُّوكَ عَنْ سَبِيلِ اللَّهِ إِنَّ يَتَّبِعُونَ إِلَّا
الظَّنَّ وَإِنْ هُمْ إِلَّا يَخْرُصُونَ ﴿١١٦﴾

“If you follow the MAJORITY of people on Earth, they will lead you astray. That is because they follow conjecture and fail to think”

(Surah Al-An’am: 116)

Qur'anic Position Regarding Music and Singing

First Ayah from the Qur'an

وَمِنَ النَّاسِ مَن يَشْتَرِي لَهْوَ الْحَدِيثِ لِيُضِلَّ عَن سَبِيلِ اللَّهِ بِغَيْرِ
عِلْمٍ وَيَتَّخِذَهَا هُزُوًا أُولَٰئِكَ لَهُمْ عَذَابٌ مُّهِينٌ ﴿٦﴾

*"And there are among men those who purchase idle talk in order to mislead others from Allah's Path without knowledge, and who throw ridicule upon it. For such there will be a humiliating punishment."
(Surah Luqman, Ayah 6)*

Abdullah ibn Masoud said about this verse: "I swear by the One other than Whom there is no God that it refers to singing [ghinaa]", and he repeated this three times.^{5, 6} The great companion and exegete of the Qur'an, Ibn Abbas said it referred to 'singing and the like' whereas according to Jaabir ibn Abdullah, its meanings signify singing and listening to songs.^{7, 8} Ibn Kathir writes in his *tafseer* (commentary of the Qur'an) that many taabi'oon (pious predecessors) such as Mujaahid, Ikrimah, Mak'hool, Saeed ibn Jubayr, and Amr ibn Shu'ayb viewed it as a

5 Shawkani, Qadi Mohammad ibn Ali (2000). Nayl al-Awtaar. Lahore, Dost Associate Publishers.

6 Tabari, Abu Ja'far Muhammad ibn Jarir. Jaami Al-Bayan Fi Ta'wil ayi'l Qur'an.

7 Bayhaqi, Imam Abu Bakr Ahmed (1423 A.H./ 2003 CE). Sunan Al-Kubraa. Edited by Muhammad Abd al-Qadir Ata. Beirut, Dar al-Kutub al-Ilmiyah.

8 Ibn Kathir, Haafiz Imad ud din Abul Fida (2000). Tafsir Ibn Kathir. Jeddah, Darussalam Publishers. (English translation)

censure of music and song.⁹ Ibn Asaakir narrates the following statement of Mak'hool:

“If a person bought a female singer so that she would play music and sing, and that person stays on that condition until his death then I will not go to his funeral prayers because Allah has said in the Qur'an (in Surah Luqman, Ayah 6): ‘And there are among men those who purchase idle talk in order to mislead others from Allah’s Path...’”¹⁰

Ibn Jareer At-Tabari, in his tafseer *Jaami Al Bayan*, mentioned that the meanings of the term "*lahwal hadeeth*" (idle talk) can be formulated into three basic categories based on the statements of interpreters of the Qur'an. The first category defines the term, "*lahwal hadeeth*": (a) singing and listening to songs, (b) the purchasing of male or female singers and (c) the purchase of instruments of amusement, namely the drum. The elements of this category revolve around the reference to the blameworthy usage of instruments of idle amusement, in short, music and song.¹¹ Similarly, Imam Qurtubi in explanation of this ayah writes in his *Tafseer Qurtubi*:

"Among all the explanations of the term '*lahwal hadeeth*', the most appropriate explanation is 'singing' [ghinaa] and this is the position of the companions of the Prophet Muhammad (peace be upon him) and their students (tabi'een)." ¹²

9 Ibid.

10 Baghawi, Imam Abu Mohammad Al-Hussain (1347 A.H.). Ma'alim at-Tanzeel. Egypt, Mat'baa Al-Minaar.

11 Tabari, Abu Ja'far Muhammad ibn Jarir. Jaami Al-Bayan Fi Ta'wil ayi'l Qur'an.

12 Qurtubi, Imam Abu Abdullah Mohammad ibn Ahmed Al-Ansari (1953). Al-Jami li-Ahkam al-Qur'an Beirut, Egypt, Darul-Kutub Al-Misriyah.

It must be noted here that the orthodox Islamic scholars have deduced four ways of *tafseer* (explanation) of the Qur'an: (1) Tafseer of Qur'an by Qur'an, (2) Tafseer of Qur'an by the *Sunnah* (ahadeeth), (3) Tafseer of Qur'an by *Aathaar* (saying of the Prophetic companions), and (4) Tafseer of Qur'an by language.¹³ The explanations of the Qur'an by the companions of the Prophet Muhammad (peace be upon him) (i.e., *sahabah*) are extremely important in terms of understanding the Qur'an. Ibn Katheer, one of the greatest commentators on the Qur'an, wrote in the preface of his tafseer: "If we are unable to find a suitable tafseer in the Qur'an or in the Sunnah, we go to the opinions of the Sahabah. For verily, they knew the Qur'an better than anyone else due to their knowledge of the circumstances of its revelation, their complete and accurate understanding of it, and their righteous deeds."¹⁴

Second Ayah from the Qur'an

أَفَمِنْ هَذَا الْحَدِيثِ تَعْجَبُونَ ﴿٥٩﴾ وَتَضْحَكُونَ وَلَا تَبْكُونَ ﴿٦٠﴾ وَأَنْتُمْ
سَمِيدُونَ ﴿٦١﴾ فَاسْجُدُوا لِلَّهِ وَاعْبُدُوا ﴿٦٢﴾

"Do you marvel at this statement, and laugh and do not weep, while you amuse yourselves (samidoon) in vanities? Rather, prostrate before Allah and worship Him [alone]."

(Surah an-Najm, 59-62)

According to Imam Abu Obaida, in the Yemeni dialect of

13 Philips, Dr. Bilal (1997). Usool at-Tafseer: The Methodology of Quraanic Explanation. Sharjah, Dar Al Fatah.

14 Ibn Kathir, Haafiz Imad ud din Abul Fida. Tafsir Ibn Kathir.

Arabic language, the word “*sumood*” means singing. The same position has been taken by Ikrimah.¹⁵ Furthermore, linguist expert Ibn Manzoor writes in his “*Lisaanul Arab*” (a classical Arabic Dictionary):

“It is narrated by Ibn Abbas that the word '*sumood*' means singing. In fact, this word is from the Yemeni dialect. Therefore, '*Ismadee lana*' means sing for us and when it is said to a female singer '*Ismadaina*' then this means 'intoxicate us by singing to us'”.¹⁶

Ibn Abbas also elucidated that the word '*saamidoon*' in this verse refers to the pagan Arabs' habit of singing and playing music noisily whenever they heard the Qur'an being recited, in order to drown out the reciter's voice so that others would not hear it. The other possible meanings of the term '*saamidoon*' from the lexical point of view include “idle play, being indifferent and negligent in their attitude”. All these meanings are possible and not contradictory in essence.¹⁷

Third Ayah from the Qur'an

وَأَسْتَفْزِرُ مَنِ اسْتَطَعْتَ مِنْهُمْ بِصَوْتِكَ وَأَجْلِبْ عَلَيْهِم بِخَيْلِكَ وَرَجِلِكَ
وَشَارِكُهُمْ فِي الْأَمْوَالِ وَالْأَوْلَادِ وَعِدَّتِهِمْ وَمَا يَعِدُهُمُ الشَّيْطَانُ إِلَّا غُرُورًا ﴿١٤﴾

“‘And excite any of them whom you can with your voice. Assault them with your cavalry and infantry, be a partner with them in their wealth and children, and make them promises.’ But Satan promises them

15 Alusi, Mahmud ibn 'Abd Allah (1983). Ruh al-ma'ani fi tafsir al-Qur'an al-'azim wa-al-sab' al-mathani. Beirut, Dar al-Fikr.

16 Ibn Manzoor, Allama (Al-Afriki) (1304 A.H.). Lisaanul Arab. Bulaaq (Egypt), Mat'baa Al-Muneeria.

17 Ibn Kathir, Haafiz Imad ud din Abul Fida. Tafsir Ibn Kathir.

nothing except deceit.”

(Surah al-Israa, ayah 64)

Some of the taabi'een such as ad-Dahhaak, Hasan Al-Basari and Mujaahid interpreted Satan's exciting mankind with his voice to mean through the use of music, song and amusement. Ad-Dahhaak said it was the sound of wind instruments. However, according to Ibn Abbas, the voice mentioned in the verse refers to every form of invitation that calls to the disobedience of Allah.¹⁸ Ibn al-Qayyim writes in the commentary of this verse of Qur'an:

“Ibn Abi Hatim quoted the interpretation of Ibn Abbas regarding “your (Satan's) voice” this verse of the Qur'an as everything which invites to sin and disobedience of Allah. And it is well known that, of all the things which invite to sin, music supersedes all of them. It is for this reason that the voice of Satan is interpreted as singing.”¹⁹

It must also be noted that renowned Shaafi scholar and Sufi Sheikh Shahab-ud-din Suhrawardi has used the above-mentioned three verses from the Qur'an as the evidences for the prohibition of music and singing in his book ‘*Awarif al-Ma'arif*.

Fourth Ayah from the Qur'an

In describing the qualities of believers, Allah says:

وَالَّذِينَ لَا يَشْهَدُونَ الزُّورَ وَإِذَا مَرُّوا بِاللَّغْوِ مَرُّوا كِرَامًا ﴿٧٣﴾

18 Tabari, Abu Ja'far Muhammad ibn Jarir. Jaami Al-Bayan Fi Ta'wil ayi'l Qur'an.

19 Ibn al-Qayyim, al-Jawziyyah (1993). Ighathatul Lahfan Min Masaa'id ash-Shaytan, Dar Al-Bayan.

“And those who do not witness falsehood (*az-zoor*).”
(Surah al-Furqaan, ayah 72)

Mohammad ibn al-Hanafiyya and Mujaahid interpreted “*az-zoor*” as singing.²⁰ Imam Ibn Kathir also interprets one of the meanings of “*az-zoor*” as singing in his tafseer.²¹ Imam Abu Bakr Al-Jasaas states in the interpretation of this ayah:

“It is narrated by Imam Abu Hanifah that *az-zoor* refers to singing (*ghinaa*).... It is possible that in this verse, *az-zoor* implies music and singing as some scholars have considered it so. And it is also possible that it could mean saying something about which the speaker does not have the knowledge. Anyway, since the word is general, both meanings could have been meant.”²²

Now we will mention the traditions of Allah’s Messenger (peace be upon him) regarding music, which provide a more conclusive proof on the prohibition of music. In fact, those Prophetic traditions establish the prohibition of music beyond any possibility of misunderstanding.

Prophetic Position Regarding Music and Singing

Some Muslims with weak *Eman* often claim: "If listening to music is prohibited in Islam, why was this not clearly

20 Al-Haythami, Ibn Hajar Al-Makki (1370 A.H.) Kaf-ur-Ra’a. Egypt, Shirka’ Maktaba wa Mat’ba Mustafa Al-Baabi al-Halabi wa awlaaduhu.

21 Ibn Kathir, Haafiz Imad ud din Abul Fida. Tafsir Ibn Kathir.

22 Al-Jasaas, Imam Abu Bakr (1347 A.H.). Ahkaamul Qur'an. Egypt, Al-Mat’baa Al-Bahia.

mentioned in the Qur'an? We only obey the commandments of the Qur'an." This objection is not new as it was raised by many apologetic and modernist Muslims over the whole course of Islamic history. Surah Luqman, verse 6, provides a clear proof of the prohibition of music in Islam but we must go to the Sunnah (authentic traditions) of the Messenger of Allah (peace be upon him) for further clarification of any commandment of Islam. The Qur'an is general (*muj'mal*) and does not go into the fine details of the various commandments and directs us to follow Prophet Muhammad (peace be upon him) for guidance. The Qur'an tells us clearly:

وَمَا آتَاكُمُ الرَّسُولُ فَخُذُوهُ وَمَا نَهَاكُمْ عَنْهُ فَانْتَهُوا

“And whatever the Messenger gives you, take it. And whatever he forbids, abstain from it.” (Surah Al-Hashr 59: Ayah 7)

Our beloved Prophet (peace be upon him) prophesized in his traditions about the kind of people among Muslims, who would raise such objections on the commandments of Islam. One tradition narrated by Al-Miqdam ibn Ma'dikarib, Prophet Muhammad (peace be upon him) warned us:

“Beware! I have been given the Qur'an and something like it, yet the time is coming when a man replete on his couch will say: Keep to the Qur'an; what you find in it to be permissible treat as permissible, and what you find in it to be prohibited treat as prohibited.” (Sunan Abu Dawud)²³

23 Abu Dawud, Sulayman bin Ash'as Sajastani (1983). Sunan Abu Dawud. Lahore, Islamic Academy Urdu Bazaar. *Kitab al-Sunnah*

Hadeeth No. 1

Sahih Al-Bukhari, the most authentic Book of Hadeeth, further confirms unlawfulness of music and singing with this hadeeth:

“There will be people of my Ummah who will seek to make lawful; fornication, wine-drinking and the use of ma`aazif (musical instruments).”

(Sahih Al-Bukhari) ²⁴

An Analysis of Al-Bukhari’s Hadeeth:

Detailed analysis of the Arabic word `ma`aazif ` shows beyond any shadow of doubt that it refers to musical instruments, the sounds of those musical instruments and singing with the accompaniment of instruments. Imam Qurtubi narrates that al-Jowhari (the author of the early dictionary work ‘*as-Sihah*’), asserts that *ma`aazif* signifies musical instruments, *al-`aazif* indicates one who sings, and the ‘*azf*’ of the wind is its voice. Examples of musical instruments include violin, drum, guitar, fiddle, flute, piano, string, lute, mandolin, harmonium, etc. as well as the musical sounds of such instruments generated by any other means (digitally-generated or computer-generated). Closer analysis of the wordings of this Hadeeth establishes the prohibition of music for the following reasons:

1. The words "seek to make lawful" show that music is

(The Book on Model Behavior of the Prophet). Vol. 3, pg. 451. This hadeeth has been authenticated by Sheikh al-Albanee in *Saheeh Sunan Abu Dawud* Book 40, No. 4587 and 4606.

24 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) *Sahih Al-Bukhari* India: Markazi Jamiat Ahle Hadeeth Hind; Urdu translation by Mohammad Dawood Raaz) *Kitaab al-Ash`riba* (The Book on Drinking), Vol. 7, hadeeth # 5590, pg. 232.

not permissible because one can only seek to make lawful that which is not allowed.

2. If music was not prohibited, then it would not have been brought within the same context as fornication and wine drinking.
3. When we look at these four items, another element appears. They are not only *haraam* (prohibited), but considered "abominations", "of those who will have no share in the Hereafter," and "Satan's handiwork" (Qur'an Chapters 17 ayah 32 & chapter 5 ayah 90). Therefore, it can be concluded that these sins are not minor sins. After all, what can be concluded about the grouping of the four together? It shows, at the very least, that enjoying and listening to music is not a minor sin.
4. The Arabic word "*yastahil'loona*" means, "they will seek to make lawful". This means that those people will not only commit sin but they will also consider it to be permissible in religion. This is the worst type of rebellion against religion. It results in an increase in the intensity of the sin committed.
5. If someone claims that music will only be unlawful if it is in combination with alcohol, adultery and silk, this is a false claim. The reason is that if such is the case, then why is it that the exception is only for music from the four things? The same could also be claimed for adultery, alcohol and silk. One may then even justify that alcohol or adultery is also permissible unless they are consumed in combination with the other things!

Hadeeth No. 2

"Soon there will be people from my Ummah who will

drink wine, calling it by other than its real name. There will be instruments of music and singing on their heads. And they will listen to female singers. Allah will cleave the earth under them and turn others into apes and swine." (Sunan Ibn Majah)²⁵

There are various prophetic traditions narrated by at least 13 different companions of the Prophet (peace be upon him) in which the reason of Allah's punishment is attributed to the prevalence of musical instruments and singers. Some of those traditions are authentic, others are good and some are weak. However, when we take a holistic look at all those traditions, we reach at the conclusion, which is aptly summed up by Ibn Al-Qayyim in his book *Ighathatul Lahfan* as follows:

"It has been often mentioned in the *ahadeeth* (Prophetic traditions) that punishment will come of this nation and in most of the *ahadeeth*, this punishment is specifically attached with the indulgence in the musical instruments and drinking alcohol."²⁶

Hadeeth No. 3

25 Ibn Majah, Imam Abu Abdullah (1990). Sunan Ibn Majah. Lahore, Islamic Academy Urdu Bazaar. *Kitab al-Fitan, Baab al-Aqoobat* (Book of Trials, Chapter on Punishments), hadeeth no. 4020, Vol. 3, pg. 447. This is an authentic hadeeth. It was also narrated by Al-Bayhaqi and Ibn Asaakir with the same wording. The renowned scholar of hadeeth and fiqh, Ibnul-Qayyim, authenticated it as mentioned in the famous hadeeth commentary of the 'allaamah, Abut-Teeb Muhammad Shamsul-Haqq Al-Adheem-Aabaadi. Furthermore, it was given a degree of saheeh by Sheikh Muhammad Naasiruddeen Al-Albaani in his *Silsatul Ahadeeth As-Saheehah*.

26 Ibn al-Qayyim, al-Jawziyyah. Ighathatul Lahfan Min Masaa'id ash-Shaytan,

"Verily, Allah prohibited wine, gambling and al-koobah; and every intoxicant is prohibited." Sufyan said, "I asked the narrator, Ali ibn Badheemah, 'What is al-koobah?' He answered, 'It is the drum.'"
(Sunan Abu Dawud; Musnad Ahmed)²⁷

Hadeeth No. 4

"Verily Allah has prohibited for my Ummah wine, gambling, a drink distilled from corn, the drum and the lute; while He supplemented me with another Prayer, the witr."
(Musnad Ahmed)²⁸

Hadeeth No. 5

"Verily I did not prohibit weeping, but rather I forbade two voices (sowtayn) which are imbecilic (ahmaq) and sinfully shameless (faajir): one a voice

27 Sunan Abu Dawud. *Kitab al-Ashribah* (The Book about Drinks). Vol. 3, pg. 133. Also: Ibn Hanbal, Ahmed. al-Musnad, Musnad of Abdullah ibn Abbas, no. 2476, Vol. 3, pg. 125. This narration has also been related by other compilers, such as Al-Bayhaqi in his *Shu'ubul Eemaan* with an authentic isnaad and At-Tabaraani in *Al-Mu'jam Al-Kabeer* with a jayyid (good) isnaad. The detailed proof of their verified authenticity are mentioned in Al-Albaani's Saheehul Jaami'is Sagheer. (Vol. 1-2, p. 106, hadeeth no. 1743) It is further authenticated in his Al-Ahadeeth As-Saheehah (Vol. 4, pp. 283-285, hadeeth no. 1708).

28 Ibn Hanbal, Ahmed, *al-Musnad*. Vol. 2, pp. 165 & 167. This narration has also been related by other compilers, such as Al-Bayhaqi in his *Shu'ubul Eemaan* with an authentic isnaad and At-Tabaraani in *Al-Mu'jam Al-Kabeer* with a jayyid (good) isnaad. The detailed proof of their verified authenticity are mentioned in Al-Albaani's Saheehul Jaami'is Sagheer. (Vol. 1-2, p. 106, hadeeth no. 1744) It is further authenticated in his Al-Ahadeeth As-Saheehah (p. 422, hadeeth no. 1806).

[singing] to the accompaniment of musical amusement (lahw) and Satan's [wind] instruments; the other, a voice [wailing] due to some calamity, accompanied by striking of the face and tearing of garments. But this [weeping off mine] stems from compassion, and whosoever does not show compassion will not receive it." (Mustadrak al-Haakim)²⁹

Hadeeth No. 6

Anas ibn Malik related from the Prophet (peace be upon him) who said:

"Two cursed sounds are that of the [wind] instrument (mizmaar) played on the occasion of joy and grace, and woeful wailing upon the occurrence of adversity."

(Majma az-Zawaa'id)³⁰

29 Al-Haakim, Imam (1342 A.H.) Mustadrak. Hyderabad (Deccan), Dairatul Ma'arif an-Nizamiyya. Vol. 4, pg. 40. It is also reported by Imam al-Haythami in his Majma az-Zawaa'id. Beirut, Dar al Kitaab. Kitab al-Janaaiz (Book on Funerals) Vol. 3. In addition, this hadeeth is also graded acceptable (*hasan*) by Sheikh Al-Albaani in his Tahrim Alaat al-Tarab. (Al-Albaani, Muhammad Nassir ud-Deen (1996). Tahrim Alaat al-Tarab (Arabic) [The Prohibition of Musical Instruments]. Egypt, Maktaba Ad-Daleel.)

30 Al-Haythami, Haafiz Noor ad-din Ali bin Abu Bakr (1967) Majma az-Zawaa'id. Beirut, Dar al Kitaab. Kitab al-Janaaiz (Book on Funerals) Vol. 3, pg. 13. Imam al-Haythami has regard this hadeeth as *saheeh* (authentic). Furthermore, al-Munaawi writes in the commentary of al-Suyuti's *Jaami as Sagheer* that all the narrators of this hadeeth are trustworthy according to al-Mundhiri and al-Haythami. (Al-Munaawi, Zayn ad-Din Abdul Ra'uf ibn Taj al-Arifeen (1938). Fayd al-Qadeer Sharh Jaami as-Sagheer. Mat'baa Mustafa Mohammad. Vol. 4, pg 210)

Hadeeth No. 7

“Whoever sits in the company of a singing woman (qaynah) and listens to her song, molten lead will be poured into his ears [as a punishment] on the Day of Judgment.”

(Jaami as Sagheer)³¹

Hadeeth No. 8

Imam Naafi narrates that when Abdullah ibn Umar once heard the sound of a flute played by a shepherd; he immediately put his fingers into his ears and diverted the riding animal in the other direction. Then, he asked his servant Naafi (who had not reached adolescence yet): “Can the sound still be heard?” Naafi replied: “Yes.” Abdullah ibn Umar kept on walking until I [Naafi] told him that now the sound cannot be heard. Abdullah removed the fingers from his ears and then told Naafi that he saw Prophet Muhammad (peace be upon him) doing the same thing when he (peace be upon him) heard the sound of the flute played by a shepherd.

(Sunan Abu Dawud; Musnad Ahmed)³²

31 Suyuti, Jalal-ud-din (1358 A.H.) Jaami as Sagheer. Egypt, Shirkah Maktaba wa Mat’ba Mustafa Al-Baabi al-Halabi wa awlaaduhu. Vol. 2, pg. 163. Imam Suyuti has marked this hadeeth as *da’eef* (weak) in his collection. This tradition has also been reported by Ibn Asakir in his *Taareekh*.

32 Sunan Abu Dawud. *Kitab al-Adab* (The Book on Manners). Vol. 3, pg. 569. Also: al-Musnad Ibn Hanbal, Ahmed, Musnad of Abdullah ibn Umar, no. 4535, Vol. 4, pp. 297-298. This hadeeth has been regarded as acceptable (*hasan*) by Ibn Hajar al-Asqalaani. In addition, this tradition has been regarded as authentic (*saheeh*) by As-Suyuti in *Mirqaatus Sa’ood*. Furthermore, this hadeeth was declared *saheeh* by Imam Ibn Nasir, the teacher of Ibn al-Jawzi.

Hadeeth No. 9

Imran ibn Hussain (may Allah be please with him) narrates that Messenger of Allah (peace be upon him) said:

“In my Ummah (nation), there will be punishments of earthquakes, disfiguring of faces and showers of stones. A man from amongst the Muslims asked: ‘O Prophet of Allah! When will that happen?’ He replied: ‘When singing women and musical instruments will become prevalent and alcohol drinking will become common.’”

(At-Tirmidhi)³³

There are many more narrations of Prophet Muhammad (peace be upon him) in prohibition of musical instruments and unlawful singing. Here only a few have been mentioned. Imam Ibn Hajr al-Haythami (died 974 A.H./1567 C.E.) gathered all these Prophetic traditions which approximately total to forty in his excellent work *‘Kaff al-Ra’a an Muharramat al-Lahw wa al-Samaa* (Prohibiting People from the Forbidden Distractions and Singing), and then said:

“All of this is explicit and compelling textual

[Murtaza Zabidi, Syed Abul Faidh ibn Mohammad al-Hussaini (died 1205 A.H.) (1311 A.H.) *Ithaaf Saadatul Muttaqin* Egypt, Al-Mat’baa al-Maimanah. Vol. 6, pg. 526.]

33 Tirmidhi, Imam Abu Esa (1988). *At-Tirmidhi*. Lahore, Zia ul Ihsan Publishers. *Abwaab al-Fitan* (Chapters on Trials) Vol. 1, pg. 808. Sheikh Abdur Rehman Mubarakpuri writes in his commentary of At-Tirmidhi (*Tuhfatul Ahudhi*; vol. 3; pg 225) that Hafiz Mundhiri has mentioned this hadeeth in his book *At-Targheeb wat Tarheeb* and remained silent (did *sukoot*) on this hadeeth which means that this hadeeth is considered authentic (*saheeh*) by Hafiz Mundhiri.

evidence that musical instruments of all types are unlawful.”³⁴

An Incident from the Life of Prophet Muhammad (peace be upon him)

It has been reported by Ibn Raahwiya (in his *Musnad*), Ibn Ishaq, Bazaar, Bayhaqi, Abu Nuyaim and Ibn Asakir who narrated from Ali ibn Abi Talib that he heard the Prophet Muhammad (peace be upon him) say that he was never attracted to the bad customs and amusements and entertainments of *Jahiliyyah* (age before the dawn of Islam) except on two nights when Allah protected me from any sin and kept me innocent.

One night, I was with a few of my young friends in Makkah taking care of our herd of goats. I heard the sound of musical instruments and singing. I asked them “what is that?” They told me that a marriage is taking place there. Allah covered up my sense of hearing and I went to sleep for so long that the rays of sun on the next morning woke me up.

On the second night, I went again towards that place and heard the same sound of music and singing as I heard last night. Again, Allah covered up my sense of hearing and I went to sleep and only the heat of the sun woke me up on the next morning. After that, neither did I intend nor was I curious for such a thing until Allah granted me

³⁴ Al-Haythami, Ibn Hajar Al-Makki (1370 A.H.) *Kaf-ur-Ra’a*. Egypt, Shirka’ Maktaba wa Mat’ba Mustafa Al-Baabi al-Halabi wa awlaaduhu. Vol.2. pg. 270.

Prophethood. (Al-Khasaa'is ul Kubraa)³⁵

Before giving the final ruling on the permissibility or impermissibility of the issue of listening to music, the harms of music will be discussed in the light of modern scientific research in the next few chapters.

35 Ibn Hajar has noted that the chain of transmission of this tradition is continuous and all the narrators in the chain are reliable in truthfulness and memory. (Suyuti, Imam Jalaluddin (2003). Al-Khasaa'is ul Kubraa. Lahore, Maktaba A'la Hadhrat.) This has also been reported by Ishaq Ibn Raahwiya (in his *Musnad*), Ibn Ishaq, Bazzar, Bayhaqi, Abu Nu'aym and Ibn Asakir. In addition, Haakim and Ad-Dhahabi have also regarded this hadeeth as *saheeh* (authentic).

Scientific Research about the Effects of Music on the Body

MUSIC IS A HIGHLY complex sound. Music not only has the characteristics of a simple sound but also has the additional element of rhythm. A rhythm means a movement or variation characterized by the regular recurrence of different sounds. The rhythm in music is time-dependent. It has the effects upon the human body that can be measured and recorded. When combined with singing, the effects of music upon its listeners become even more powerful. Because people tend to consciously ignore or consider auditory (listening) experience insignificant, there appears little indication that they are aware of either music's power or its pervasiveness.

Several scientific studies have been done to show that music and singing affect both our bodies and our brains. Our responses to musical tempo could be due to our body's own rhythms. Human hearts normally beat at a rhythm of about 70 to 80 beats every minute. Interestingly, most Western music is paced at the same tempo.³⁶ According to musical composer Roger Sessions, music is controlled movement of sound in time. Elaborating on this

36 Rosenfeld, Anne H. (Dec. 1985). "Music, The Beautiful Disturber." Psychology Today.

definition, Anne H. Rosenfeld, a psychologist and musician, explains:

“The notion of control in music is important. Music is rarely the spontaneous outpouring of whatever sounds someone happens to be moved to make. It is highly patterned sound, chosen and shaped, consciously or not, in quite logical ways that often follow rigid rules.”³⁷

Hence, music is a powerful force, which has profound effects on its listeners. It is not simply an innocent entertainment and a mixture of haphazard sounds. In fact, music is composed of highly structured and carefully chosen sounds, as psychologist Rosenfeld pointed out. Therefore, listening to music is not an issue of merely seeking entertainment. Listening to music has deep consequences on our bodies and our behaviors. It is for this reason that the matter of listening to music has been taken seriously in the teachings of the Qur'an and the Sunnah. In this chapter, the effects of music on the human body and brain will be discussed in light of modern scientific research.

Scientific Relationship of Music and Emotions

In the past, scientists thought that the reason and emotions are completely separate from each other. However, that view is changing now. It has been shown now that our emotions are much faster than our thought process and they can hijack the linear reasoning process of the brain

³⁷ Ibid.

due to the fast speed of emotions.³⁸ Antonio Damasio, head of neurology at the University of Iowa and a prominent researcher on human brain function, has recently challenged the traditional view in his book *Descartes' Error: Emotion, Reason and the Human Brain*. Damasio argued that psychology's separation of reason from emotion is wrong and emotions play a central role in human decision-making. He showed that rational decisions are not the result of logic alone but they are profoundly affected by emotions and feelings.³⁹

There are scientific studies done which provide evidence that people experience emotions while listening to music. For example, Pike's analysis of music experience published in the *Journal of Research in Music Education* in 1972 was carried on a number of musically untrained participants who listened to different pieces of music. The results of that study showed that 96% of participants experienced feeling of pleasure, 83% experienced feeling of oneness with the music, 72% felt transient mood states and 65% had the feeling of movement. The findings of this study provided evidence that listeners experience emotions in relation to music.⁴⁰

Researchers have also shown evidence of expressive behavior in responses to music. For instance, in 1991 there were two separate studies done by John A. Sloboda of the University of Keele (UK) and A. Gabrielsson (Canadian

38 Cacioppo, J.T. & Gardner, W.L. (1999). "Emotion." *Annual Review of Psychology* **50**: 191-214.

39 Damasio, Antonio (1994). *Descartes' Error: Emotion, Reason and the Human Brain*. New York, Quill Publishers.

40 Pike, A. (1972). "A phenomenological analysis of emotional experience in music." *Journal of Research in Music Education* **20**: 262-267.

researcher) in which they showed that people cry when they listen to certain kinds of music.^{41,42} In addition, studies using facial electromyography (EMG) have demonstrated that the facial expressions on the faces of people change while listening to expressive music and the music listeners are sometimes not even aware of this.⁴³ In the same vein, researchers Nyklicek, Thayer and van Doornen have reported evidence that depending on different types of music (happy, sad, agitated, and calming), there are cardio-respiratory effects (such as increasing or slowing down of the heart-beat, breathing rate or pulse rate) on people listening to music.⁴⁴

In discussing human responses to music, Pennsylvania State University psychologist Julian Thayer argues that music “may have innate, universal underpinnings directly related to certain elements of sound, in general, and music, in particular.”⁴⁵ For instance, the mood of high-pitched music is understood by people as happy and playful, while the mood of low-pitched music is viewed as sad and serious. All this discussion provides evidence that there is a profound relationship between music and emotions. This happens so because music affects the region of the brain,

41 Gabrielsson, A. (1991). "Experiencing music." Canadian Journal of Research in Music Education **33**: 21-26.

42 Sloboda, John A. (1991). "Music structure and emotional response: Some empirical findings." Psychology of Music **19**: 110-120.

43 Witvliet & Vrana 1996 quoted in: Sloboda, John A. & Juslin, Patrik N. (2001). Psychological Perspectives on Music and Emotion. In: Music and Emotion: Theory and Research. Editors: Patrik N. & Sloboda Juslin, John A. New York, Oxford University Press: 71 -104.

44 Nyklicek, I., Thayer, J.F. & van Doornen, L.J.P. (1997). "Cardiorespiratory differentiation of musically-induced emotions." Journal of Psychophysiology **11**: 304-321.

45 Rosenfeld, Anne H. "Music, The Beautiful Disturber."

the limbic system, which regulates our emotions, as it will be discussed later.

Biological Effects of Music on the Body

A few studies have explored a special kind of intense biological response of the human body to music called “thrills”. A thrill is defined as “a subtle nervous tremor cause by intense emotion or excitement (as pleasure, fear, etc.), producing a slight shudder or tingling through the body...” (Oxford English Dictionary, 1933) These studies suggest that such body responses to music are quite common. One such study was carried out at Stanford University (California, U.S.A.) by a scientist, Avram Goldstein, who studied the phenomenon of the spine-tingling chill that often results in goose bumps, tears, or a lump in the throat. Since music affects our emotions, Goldstein tested to see if music has the ability to cause thrills in its listeners. He found, as it is shown in the table, that 96% of his subjects reported such “thrills” in response to music, as compared to much lower rates for physical exercise (36%), problem solving (57%), spectator sports (52%) or even sexual activity (70%).⁴⁶ Moreover, music caused more physical arousal as compared to physiological responses of people who are enthralled by a novel or who are mesmerized by a beautiful picture. Hence, by analyzing 250 participants in his study, Goldstein found that the most frequently mentioned thrills occur in response to music. A typical thrill is described as a tingling sensation, a shudder or a chill which emanates from the back of the neck and spreads to the front of the

46 Goldstein, Avram (1980). "Thrills in response to music and other stimuli." Physiological Psychology 8(1): 126-129.

face and over the scalp as well as downward along the spine and forward over the chest, thighs and legs. It may also be accompanied by palpitation, tension of facial muscles and incipient weeping. Goldstein also observed that men and women did not differ in the thrills caused to them by music.

Another experiment Goldstein did was to prove that the thrills caused by music are due to endorphins (natural painkillers in our body) as it is the case with other emotional responses. Naloxane is a chemical that prevents the occurrence of thrills in our body. When one group of people listening to music was injected with naloxane and the other group was injected with only salted-water without telling them which group received what, the findings of that study clearly demonstrated that thrills became very weak or did not happen in the listeners who were injected with naloxane.⁴⁷ This study provides scientific evidence that something powerful happens to many people emotionally when they listen to music. It was found that the most powerful stimulus for evoking thrill-like sensations in the human subjects was music. Hence, music causes arousal in the subjects – that is, it can increase the heart-rate, alter the respiratory rate, raise the pulse rate and dilate the pupils.

⁴⁷ Ibid.

Table: Different types of stimuli that give us "Thrills"	
Item	% of people who experienced thrills
Musical Passages	96
Scene in a movie, play, ballet or book	92
Great beauty in nature or art	87
Physical contact with another person	78
Climactic moments in opera	72
Sexual activity	70
Sudden insight or solution to a problem	57
Particular moments at a sports event	52
Particular fragrances	39
Physical exercise	36
Summarized from: "Thrills in Response to Music and other stimuli"	
<i>Physiological Psychology</i> . (1980) Vol.8, No.1, pp. 126-129	

Electroencephalography (EEG) is a medical procedure used to measure the brain's electrical activity. In order to estimate the effects of music on the human brain, scientists employed EEG in which scalp electrodes were placed on

the heads of the subjects while music was played to them. In one such study by Schmidt and Trainor, it was observed that while listening to the music, various areas in the brain become activated (which could be due to changes in blood flow pattern in those brain areas). They also noted that there was comparatively greater activity in the left (frontal) portion of the brain with music expressing joy and happiness whereas greater activity was noticed in the right portion of the brain with music expressing fear and sadness.⁴⁸ This could be due to right and left sides of the brain controlling different emotions.

When singing is accompanied with musical instruments, it becomes extremely powerful in terms of affecting subjects' emotional responses. In a study published in the *Journal of Applied Social Psychology* in 1972, researchers Galizio and Hendrick demonstrated that the subjects listening to a song had greater arousal, persuasion effect and acceptance of the song's message when the song is accompanied with a guitar as compared to the song without a guitar.⁴⁹

Biological Effects of Music on the Brain

Music acts much like intoxicants where it makes one

48 Schmidt, L. & Trainor, L. (2001) quoted in: Peretz, Isabelle (2001). "Listen to the Brain: A Biological Perspective on Musical Emotions". In: Music and Emotion: Theory and Research. Patrik N. & Sloboda Juslin, John A. New York, Oxford University Press: 105 - 133.

49 Galizio, M. & Hendrick, C. (1972). "Effect of musical accompaniment on attitude: The guitar as a prop for persuasion." Journal of Applied Social Psychology 2(October/December): 350-359.

forget about one's surroundings while it is being played. It takes the mind into a delusional state. In the realm of the mind, there is mounting evidence that certain types of music have a negative effect on one's ability to think and learn, especially while they are listening to music. Studies at two separate universities, for example, have found that rats have a much more difficult time learning to pass through a maze if they are subjected to rock music.⁵⁰ In other words, the learning abilities of rats were debilitated temporarily due to the influence of music. Music blurs the critical judgment abilities of the brain.

Human brain is the organ of thought, speech and emotions. It acts as the body's control center. The brain consists of many portions such as brain stem (extension of spinal cord), cerebrum and, above the brain stem, the large forebrain known as cerebellum. The cerebellum consists of left and right brain hemispheres. Deep within the forebrain is the region comprising of limbic system, which includes structures such as amygdala, the hippocampus and hypothalamus. The limbic system in our body has the following functions:

- Controls Emotions
- Emotional Responses (e.g., sexual response)
- Hormonal (chemical) Secretions
- Mood
- Pain and Pleasure Sensations
- Long-term Memory

Emotions and feelings, like aggression, fright, passion, love, hate, joy and sadness all originate in the limbic system. This system is also responsible for some aspects

50 April 27, 1987. Insight magazine, page 57.

of personal identity and for important functions related to memory. If damage occurs to the limbic area of the brain (due to a disease or an accident), the most commonly observed effects are abnormalities of emotional response, such as inappropriate crying or laughing, easily provoked rage, anxiety and depression, and excessive sexual interest.⁵¹

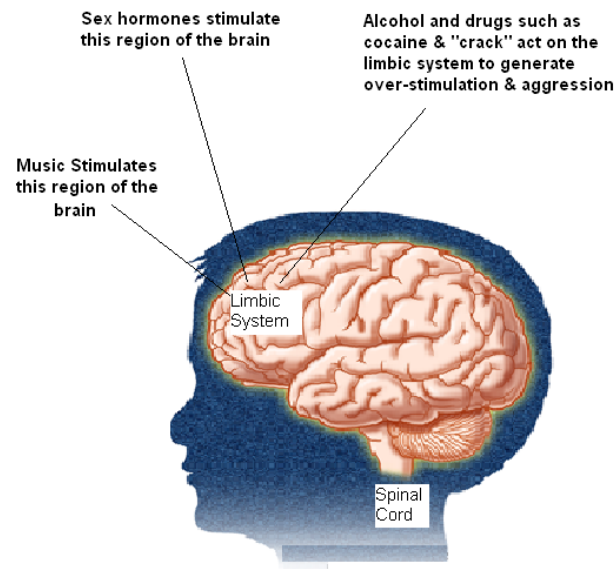


Figure: Music affects the same region of the brain that is stimulated by the sex hormones, alcohol and drugs

It seems that sex, drugs and rock ‘n’ roll are so much

51 Clayman, Charles B., MD (Medical Editor) (1989). Home Medical Encyclopedia (The American Medical Association). New York, Random House.

connected to each other that they even stimulate the same region of the human brain, that is, the limbic system, as shown in the figure. Among human beings, youth is already a period of great distress. The production of male hormone, testosterone, is increased to 20 times than normal in male adolescents. Similarly, female hormones production increases in adolescent girls. At puberty, the limbic system of the brain is stimulated by the surge of those sex hormones. This may be a significant factor in the acts of aggression among the youth.⁵² Teenagers enjoy pounding music that stimulates the limbic system of the brain, the same region of the brain that is activated by sex hormones. Interestingly, alcohol also acts on the same limbic system of the brain and stimulates it, and causes aggression.⁵³ Drugs such as cocaine and “crack” also act on the limbic system of the brain (especially the hypothalamus) to generate over-stimulation, aggression, loss of appetite and nervousness. In fact, many people take drugs, especially cocaine, to boost up their sexual drive. It is little wonder that the incidences of violent crimes are the highest among persons between the ages of 15 to 24 years old.⁵⁴

Similarly, of the 130 suicide cases studied at the University of San Diego, use of alcohol and other drugs

52 Geller, B. & Greydanus, D.E. (1981). "Aggression in adolescents: aspects of pathogenesis." Journal of Adolescent Health Care **1**(3): 236-243.

53 King, Paul M.D. (April 1988). "Heavy metal music and drug abuse in adolescents." Postgraduate Medicine **83**(5): 295-304.

54 Guze, S.B. (1976). Criminality and Psychiatric Disorders. New York, Oxford University Press.

were the major factor in 66% of those cases.⁵⁵ Dr. Paul King, child and adolescent psychiatrist at the University of Tennessee, Memphis, notes: "Music that speaks directly to young people about sex, violence, and suicide may be a serious public health problem."⁵⁶ In addition, hippocampus, which is part of the limbic system of the brain, is involved in the formation of long-term memory (the one that, sometimes, lasts forever). When people listen to music which acts on the limbic system of the brain, the sexual or aggressive messages of the songs become part of their characters for the rest of their lives.

Role of Music and Singing in Arousing Sexual Feelings

In 1871, in his book *The Descent of Man, and Selection in Relation to Sex*, Charles Darwin noted the role of music in arousing sexual feelings by proposing that music serves to attract sexual partners.⁵⁷ One does not need to emphasize that in the East and West, the most prevalent theme of music and singing is sex. The sexual element has always been present in most of the world's dancing accompanied by music. In many preliterate cultures, music and dancing served as preliminaries to mating and were closely connected with the choice of a marriage partner. It is similar to the dancing seen in animals during courtship.

55 Rich, C.L., Young, D., & Fowler, R.C. (1986). "San Diego suicide study. I. Young vs old subjects." *Archives of General Psychiatry* **43**(6): 577-582.

56 King, Paul M.D. "Heavy metal music and drug abuse in adolescents."

57 Darwin, Charles (1871). *The Descent of Man, and Selection in Relation to Sex*. London, John Murray.

For example, peacock dances with its beautiful feathers displayed before mating with peahen.⁵⁸ It even produces sounds during dancing. The reason for the widespread prevalence and addiction of people to music, singing and dancing is their appeal to the inborn sensual desires of most people. In this context, the statement of Plato about music can be easily understood when he said, “rhythm and melody, accompanied by dance, are the barbarous expression of the soul.”⁵⁹ In fact, Plato demanded strict censorship over popular music in his book *Republic*. He feared citizens “would be tempted and corrupted by weak and voluptuous airs and led to indulge in demoralizing emotions.” The spirit of music has been better summed up in a very laconic and precise saying of Al-Fudayl ibn Iyaad (died 187 A.H.)⁶⁰, a Muslim scholar of the early period of Islam, when he said:

“*Ghinaa* (singing) is a prelude to *zina* (fornication).”⁶¹

Accordingly, this observation cannot be overemphasized that teenagers are even more prone to the pernicious effects of music than other people. The relationship of music and sexuality can also be understood by the

58 Loyau, A., Saint Jalme, M., and Cagniant, C. (2005-05-03). "Multiple sexual advertisements honestly reflect health status in peacocks (*Pavo cristatus*)". *Behavioral Ecology and Sociobiology* **58** (6): 552-557.

59 Bloom, Allan (1987). *The Closing of the American Mind*. New York, Simon & Schuster Inc.

⁶⁰ Al-Fudayl ibn Iyaad was the great Islamic scholar of the science of Tazkiyyah. He has been regarded from amongst one of the “*shuyukh al-salaf*” (scholars of the early generations) by Shaykh al-Islam Ibn Taymiyyah in his *Majmoo'ul Fataawa* (vol. 10) under his commentary of Abdul Qadir Jilaani’s “Futooh al-Ghayb”.

61 Suhrawardi, Sheikh Shahab-ud-din (1966). *'Awarif-ul-Ma'arif*. Beirut, Darul Kitaab Al-Arabi.

observation that when teenagers reach the age of puberty, they tend to receive inspiration from the prevalent themes of music and singing as noted by Elizabeth Brown and William Hendee:

“Music is important to adolescents in many ways. For example, music plays a large role in adolescent socialization. As adolescents gain independence, they turn to music as an information source about sexuality and alternative lifestyles, subjects that are largely taboo in both home and school.”⁶²

In a research published in 1971, social scientist R. Cole reported that nearly three-fourths of the lyrics of the top songs of the 1960s used love and sex as their predominant theme.⁶³ The trend did not change over the later years. In a more recent research published in the *Journal of Communication* in 1986, researchers Sherman and Dominick found that song lyrics have not become less sexually oriented in the 1980s and 1990s.⁶⁴ In the same vein, Christenson and DeBenedittis noted in their study published in 1986 that popular music lyrics contain references – explicit and metaphorical – to sexual activity.⁶⁵ These results show that much of the popular

62 Brown, E.F. & Hendee, W.R. (1989). "Adolescents and their music. Insights into the health of adolescents." The Journal of the American Medical Association **262**: 1659-1663.

63 Cole, R. (1971) "Top Songs in the sixties." in Kline, F.G. & Clarke, P. (Eds.). Mass Communication and youth: Some cultural perspectives. (pp. 87-98) Beverly Hills, CA, Sage.

64 Sherman, B. & Dominick, J. (1986). "Violence and sex in music videos: TV and rock 'n' roll." Journal of Communication **36**(1): 79-93.

65 Christenson, P. & DeBenedittis, P. (1986). "Eavesdropping on the FM band: Children's use of radio." Journal of Communication **36**(2): 27-38.

music focuses on sexual themes. Similarly, the earlier cited research conducted on the biological effects of music on the human body shows how music has a powerful emotional and physical effect on the listeners. It is understandable as to what will be the consequences of listening to such music and singing. The results of these scientific studies clearly suggest that when singing is accompanied with musical instruments, its power and influence increases in persuading the listeners to the path of corruption and lewdness.

Research on Endorphins and Self-Delusion

Endorphins are natural painkillers in our body, released at the time of massive stress or trauma. This is a natural mechanism that takes place in our bodies at the times of accidents or injuries to reduce the intensity of pain. However, there is a trade off in our body. The price is the loss of alertness or attentiveness. They take the person into a state of self-delusion, a state in which the person loses the sensation of pain. Simply stated, endorphins have pain-relieving properties similar to drugs such as morphine and codeine, which also cause loss of attentiveness. Music has the same effect in the psychological realm. The limbic system of the brain plays a major role in the reaction to music. That portion of the brain has regions (opiod receptors) in it, highly sensitive to the presence of endorphins, which blunt the feeling of pain. The fact that music affects the emotions so profoundly could be due to the involvement of music in the release of endorphins, which will then cause the emotional responses we feel. Due to blunting the pain, listening to music may make a

person feel better. However, this is a very short-term effect, only while the music is being played. This unfortunately may lead to one playing the music all the time to get that feeling leading to addiction. This is how drugs work too.

People try to alleviate the anxiety of the self through intermediates that in reality are shallow. They are like food. Food satiates the hunger only temporarily. This is true of the spiritual hunger as well. Music also satiates our soul only temporarily. In addition, the problem is that music is not even a pure food. It is what Professor Allan Bloom calls “junk food for the soul”.⁶⁶ Such a food is more like saltiest water of the sea. The more a person drinks it, the thirstier he gets. Such a food is actually detrimental to our spiritual health. It macerates our spiritual strength and puts the listener into a state of spiritual self-delusion. Healthy food is constructive to our physical body. It builds up our body. On the other hand, when junk food enters into our body, it feels tasty to our tongue but it is unhealthy for our body. Listening to music causes spiritual diseases of the heart in its listener.

The diseases of the heart, according to great Muslim scholar Ibn al-Qayyim al-Jawziya (died 751 A.H./ 1350 C.E.)⁶⁷, can be divided into two major categories:

1. Disease of *Shubahat* (doubts)

⁶⁶ Bloom, Allan. The Closing of the American Mind.

⁶⁷ Ibn al-Qayyim al-Jawziya was one of the greatest Islamic scholars of all times. A devoted disciple of Ibn Taymiyyah, he was a prolific writer who wrote original and well-researched books on various Islamic subjects including tafseer, jurisprudence, hadeeth, music, psychology, and many others.

2. Disease of *Shahawat* (desires) ⁶⁸

The disease of *Shubahat* creeps into the heart when *Eman* (faith) is lowered. This happens when hypocrisy is nurtured in the heart due to listening to music. There is a profound link between listening to music and the disease of hypocrisy, as it will be shown in detail later in the book. The disease of *Shahawat* arises when the heart succumbs to the lowly desires of the self and likes to go into a state of self-delusion. Music ignites sexual passions in its listeners and acts as a drug, as will be shown in detail in the succeeding chapter of this book. A diseased heart will be the cause of wrath of Allah on the Day of Judgment. Only spiritually sound heart, free from spiritual diseases will be successful on that day, as mentioned in the Qur'an:

يَوْمَ لَا يَنْفَعُ مَالٌ وَلَا بَنُونَ ﴿٨٨﴾ إِلَّا مَنْ أَتَى اللَّهَ بِقَلْبٍ سَلِيمٍ ﴿٨٩﴾

*“The Day whereon neither wealth nor sons will avail,
except him who brings to Allah a clean (sound)
heart.”* (Surah ash-Shu'ara: 88-89)

The Heartbeat rhythms and the Musical rhythms

Rhythm is a physical force that exists in nature such as in the heartbeat, walking, breathing, etc. Our body readily responds to strong, external rhythmic stimuli, for example, from drums, pulsating beats, and hypnotic lighting effects. Therefore, it is little wonder that the most soothing music usually beats at about 70 to 80 tones per minute, which

68 Ibn Rajab Hanbali, Ibn al-Qayyim & Ghazali (1989). The Purification of the Soul. U.K., Al-Firdous Publications Ltd.

resembles the natural rhythm of a heartbeat. The most definite characteristic of jazz is its pulsating rhythm. The drumbeat in jazz resembles the heartbeat in that both involve beats about 72 times per minute.

Due to the intoxicating rhythms of the music, people can be 'possessed' by the music and, in the process, surrender their selves to the music. Music can hypnotize people and, hence, capture their minds. The basic feature of hypnosis is repetition and the main ingredient of any music is repetition. A repetitive beat, ideally in the range of 72 beats per minute (a rhythm close to the beat of the human heart) is very hypnotic. Prolonged exposure to such a rhythm can be trance-inducing. For example, the steady, repetitive drumbeat can generate an altered state of consciousness and it can place the listener's mind into a dangerous state of suggestive hypnosis. In such a hypnotic state, the message of the songs becomes imprinted on the minds of their listeners without any critical analysis. Their minds passively absorb what is told to them in the songs. Renowned American composer, electric guitarist and record producer, Frank Vincent Zappa wrote in *Life* magazine: "The ways in which sound affects the human organism are myriad and subtle... the loud sounds and bright lights of today are tremendous indoctrination tools."⁶⁹

Musicologist Leonard Meyer, in his famous book *Emotion and Meaning in Music*, describes the same rhythmic quality of music. According to Meyer, music is generally arranged in such a way that certain melodies or themes of a song are presented, repeated and modified with other themes. But the original melodies or themes eventually

69 June 28, 1968. *Life* magazine.

come back in the song and give us a feeling of comfort and relief. This occurs not only in a classical symphony but also in folk or pop music since the chorus and verses in the song alternate but always return to end with the same familiar phrase or verse in the song.⁷⁰

Rhythm was the main ingredient in the prolonged periods of singing, dancing, chanting, and drumming of the primitive culture peoples. The purpose of such rhythmic exercises was to induce altered states of consciousness such as trances. Indeed, certain kinds of drumming may produce these trance-like states by driving the brain's electrical rhythms, as it has been proposed by psychological anthropologist, Ralph G. Locke and experimental psychologist, Edward F. Kelly of the Spring Creek Institute, Durham, North Carolina.

Corruption of the Heart through the Ears

At the School of Behavioral Sciences in New South Wales, researcher Roderick Power demonstrated that sight and sound are the major senses in our body while the senses of taste, touch and smell hold secondary importance in our body and may depend on cues furnished by those major senses.⁷¹ All sounds impact us and they can nourish or debilitate. For this reason, ears are the major inroad to the corruption of the heart. Satan knows how to exploit this weakness of human beings. That is

70 Leonard Meyer *Emotion and Meaning in Music* quoted in: Rosenfeld, Anne H. (Dec. 1985). "Music, The Beautiful Disturber." Psychology Today.

71 Power, Roderick (1981). "We believe what we see over other sensory input." BMB Vol.6 (Perception 10:29).

why, in the Qur'an, Allah says (regarding Satan) what means:

وَأَسْتَفْزِرْ مَنْ أَسْتَطَعْتَ مِنْهُمْ بِصَوْتِكَ وَأَجْلِبْ عَلَيْهِم بِخَيْلِكَ وَرَجِلِكَ
وَشَارِكُهُمْ فِي الْأَمْوَالِ وَالْأَوْلَادِ وَعِدَّتِهِمْ مَا يَعِدُهُمُ الشَّيْطَانُ إِلَّا غُرُورًا ﴿٦٤﴾

“ ‘And excite any of them whom you can with your voice. Assault them with your cavalry and infantry, be a partner with them in their wealth and children, and make them promises.’ But Satan promises them nothing except deceit.” (Surah al-Israa, ayah 64)

Satan leads human beings astray by his voice, that is, music and singing. Music is part of Satan's grand plan to lead the human beings to the path of disobedience to Allah. Satan corrupts the human heart (which is both the physical as well as spiritual organ of cognition in the human beings)⁷² through the ears. It is true that it is hard to protect our ears, more so even than our eyes. That is why, in the Qur'an, the sense of hearing is mentioned before sight. For example, in Qur'an, Allah says:

إِنَّ السَّمْعَ وَالْبَصَرَ وَالْفُؤَادَ كُلُّ أُولَئِكَ كَانَ عَنْهُ مَسْئُولًا ﴿٣٦﴾

"Verily! The hearing, and the sight, and the heart, of each of those you will be questioned (by Allah)."

(Surah Al-Isra': Ayah 36)

At the time of birth, the sense of hearing of a child is fully functional whereas children cannot see or recognize

72 Mushtaq, Gohar, Ph.D. (2006). The Intelligent Heart, The Pure Heart: An Insight into the Heart based on Qur'an, Sunnah and Modern Science. London, Ta-Ha Publishers.

objects beyond a certain distance. It takes infants few weeks until they can recognize faces of different people. In Qur'an, Allah tells us at different places:

وَاللَّهُ أَخْرَجَكُمْ مِنْ بُطُونِ أُمَّهَاتِكُمْ لَا تَعْلَمُونَ شَيْئًا وَجَعَلَ لَكُمُ السَّمْعَ
وَالْأَبْصَرَ وَالْأَفْئِدَةَ لَعَلَّكُمْ تَشْكُرُونَ ﴿٧٨﴾

"And Allah has brought you out from the wombs of your mothers while you know nothing. And He gave you hearing, sight and hearts that you might give thanks (to Allah)."

(Surah an-Nahl: 78)

قُلْ هُوَ الَّذِي أَنْشَأَكُمْ وَجَعَلَ لَكُمُ السَّمْعَ وَالْأَبْصَرَ وَالْأَفْئِدَةَ قَلِيلًا مَّا
تَشْكُرُونَ ﴿٢٣﴾

"Say it is He Who has created you, and endowed you with hearing (ears), eyes (seeing), and hearts. Little thanks you give." (Surah Al-Mulk: Ayah 23)

Hence, in Qur'an the reference to 'hearing' is made before 'seeing'. This is so because the sense of hearing is developed first in the child and then, Qur'an mentions about the eyesight (a fact that has been only recently discovered by the scientists). Also, it is a common observation that children listen for a long time before they begin to speak. Moreover, Prophet Muhammad (peace be upon him) used to make supplication (*dua*) to Allah in the morning and in the evening, in which he used to mention the sense of hearing before the sense of seeing as in the following supplication:

“O Allah, grant my body health, O Allah, grant my hearing health, O Allah, grant my sight health. None has the right to be worshipped except You.”

(Sunan Abu Dawud, Sunan Nisai)⁷³

The importance of the sense of hearing can also be understood by the fact that this sense has been mentioned along with intellect in the Qur'an as:

وَقَالُوا لَوْ كُنَّا نَسْمَعُ أَوْ نَعْقِلُ مَا كُنَّا فِي أَصْحَابِ
السَّعِيرِ ﴿١٠﴾

"And they will say: 'Had we but listened or used our intelligence, we would not have been among the dwellers of the Blazing Fire!'"

(Surah Al-Mulk: Ayah 10)

Similarly, at another place in the Qur'an, the sense of hearing is associated with understanding:

رَبَّنَا إِنَّا سَمِعْنَا مُنَادِيًا يُنَادِي لِلْإِيمَانِ أَنْ آمِنُوا بِرَبِّكُمْ فَآمَنَّا

"Our Lord! Verily, we have heard the call of one (Muhammad peace be upon him) calling to Faith: 'Believe in your Lord', and we have believed."

(Surah Al-Imran: Ayah 193)

Also, the relationship of the heart and the ears is described in the Qur'an as follows:

⁷³ Sunan Abu Dawud. *Kitab al-Adab* (Book of Manners) Vol. 3, pg. 624 & Sunan An-Nisai in [‘Amal Al-Yaum Wa Al-Laylah’] # 22. This narration had also been related by Imam Bukhari in his *Adab Al-Mufrad*. Sheikh Ibn Baaz declared it hasan, see *Tuhfah Al-Akhbaar* pg. 26

إِنَّ فِي ذَلِكَ لَذِكْرٍ لِّمَن كَانَ لَهُ قَلْبٌ أَوْ أَلْقَى السَّمْعَ وَهُوَ

شَهِيدٌ ۝٣٧

*"Verily, Therein is indeed a reminder for him who has
a heart or gives ear while he is heedful."*

(Surah Qaaf: Ayah 37)

If we look at the sense of hearing, it is circular, as opposed to sight, which is linear. We can hear from all directions but we can see only what is in front of us. In fact, psychoacoustician Reinier Plomp has argued that the "most striking property of the hearing system is its ability to *analyze* the world of superimposed sounds and to separate them according to their various sources."⁷⁴ If there is an act of disobedience to Allah happening in front of us, we can close our eyes or turn our faces away very easily but to protect our ears, we have to physically leave that place. Furthermore, the sense of hearing can work in the dark as well as in light whereas eyes cannot see in the dark. Eyes can only see in the presence of light. Similarly, the sense of hearing stays active even when we are asleep whereas the sense of seeing stops operating when the person goes to sleep.⁷⁵ A loud sound can awake a sleeping person. For this reason, smoke detectors produce loud sound, not bright light because, in case of a fire while people are sleeping, they can wake up upon hearing a loud

⁷⁴ Plomp, Reinier (2002). The Intelligent Ear: On the Nature of Sound Perception. Mahwah (New Jersey), Lawrence Erlbaum Associates, Inc.

⁷⁵ Ibid.

sound. In the Qur'an, in the story of the cave dwellers (*Ashaabul Kahf*), Allah tells us that He covered their sense of hearing so that their sleep would not be disturbed:

فَضَرَبْنَا عَلَىٰ آذَانِهِمْ فِي الْكَهْفِ سِنِينَ عَدَدًا ﴿١١﴾

"Therefore We covered up their (sense of) of hearing (causing them, to go in deep sleep) in the Cave for a number of years." (Surah Al-Kahf: Ayah 11)

Hence, it is harder to protect the ears from sins as compared to the eyes. Music destroys our spiritual heart through the ears. The fact that our ears are the easiest inroad to the corruption of the heart can be understood by the scientific findings that auditory nerves are one of the most predominant nerves in the body. It is for this reason that our ears are very sensitive and there is plenty of evidence for this. Our brains comprise of left and right hemispheres, which perform different functions. Consequently, our two ears process information obtained from music and singing differently, that is, our two ears process the emotional tone of the singer and the actual content of the song differently. British neurologist John Hughlings Jackson was the first one to notice that difference between the two ears.⁷⁶ Later on, "dichotic listening" experiments were done in this area. In dichotic studies, different sounds or sound patterns (in this case these sounds were music and songs) are presented to the two ears through earphones. By studying which ear's

⁷⁶ Jackson, John H. (1878). "On affections of speech from disease of the brain." *Brain* 1: 304-330.

signals are better discriminated, researchers can tell which ear processes which type of music. For example, in the year 1982, Ley and Bryden discovered after conducting dichotic studies with normal adults that our left ear is better in the recognition of the emotional tone of the voice of singer in that song and our right ear does a better job in the recognition of the actual content of the words of the same sentences of that song.⁷⁷ It seems that our ears are very sensitive to the type of information entered because that information will, eventually, have effects on our actions. It is a fact, as we have seen in the evidence from the Qur'an, traditions of Prophet Muhammad (peace be upon him), his companions and the scholars of Islam that singing and music go together. It is no wonder that by combining singing and music, Satan exploits both the left and the right ear in order to cause sickening of the spiritual heart.

77 Bryden, P., Ley, R., & Sugerman, J. (1982). "A left-ear advantage for identifying the emotional quality of tonal sequences." Neuropsychologia **20**: 83-87.

Chapter 3

Sex, Drugs and Rock 'n' Roll

IN ONE TRADITION, the Prophet Muhammad (peace be upon him) said:

"Soon there will be people from my Ummah who will drink wine, calling it by other than its real name. There will be instruments of music and singing on their heads. And they will listen to female singers. Allah will cleave the earth under them and turn others into apes and swine."

(Sunan Ibn Majah)⁷⁸

Based on this Prophetic tradition, there are three things, which can be regarded as three corners of a vicious triangle, namely, drinking alcohol, listening to music and illicit sexual relations. If we look at the history of fine arts in Europe and the paintings produced by the European artists during the age of Romanticism, Realism, Impressionism and Post-Impressionism, we will see in many of those paintings that the pleasures of wine, women and the instruments of music are depicted together. Even today, in the American and European Night Clubs, there is alcohol drinking, music and dancing along with the presence of prostitutes. The words "rock 'n' roll"

⁷⁸ Sunan Ibn Majah. *Kitab al-Fitan, Baab al-Aqoobat* (Book of Trials, Chapter on Punishments), hadeeth no. 4020, Vol. 3, pg. 447. This is an authentic hadeeth as discussed in chapter 1.

themselves have strong sexual connotations. Music, alcohol and illicit sex affect the society badly and these three things always go together. It must be noted that in Islamic teachings, every form of music is *haraam* (forbidden) whether that be religious music, classical music (such as country music) or pop music (such as rock ‘n’ roll, jazz, heavy metal, rap, etc.). In this chapter, the relationship of music and singing to sex and drugs will be discussed in detail.

Relationship of “*Ghinaa*” (music & singing) to “*Zina*” (promiscuity)

There is a profound relationship between music and fornication as it was noted in the tradition of the Prophet Muhammad (peace be upon him) narrated in *Sahih Al-Bukhari*:

"There will be people of my Ummah who will seek to make lawful; fornication, wine-drinking and the use of ma`azif (musical instruments)." (Sahih Al-Bukhari)

Similarly, in another tradition narrated by Imran ibn Hussain (the Prophet’s companion), Prophet Muhammad (peace be upon him) mentioned that towards the End of Times, “*singing women and musical instruments will become prevalent and alcohol drinking will become widespread among people.*” (At-Tirmidhi)⁷⁹

As stated earlier, Al-Fudayl ibn Iyaad had summarized this relationship in his following eloquent saying:

“Singing is a prelude to fornication.”

(‘*Awarif ul Ma’arif*)

⁷⁹ At-Tirmidhi, *Abwaab al-Fitan* (Chapters on Trials) Vol. 1, pg. 808. This is *saheeh* (authentic) hadeeth as discussed in chapter 1.

Singing acts as a ladder to adultery. Music and singing ignite the sensual desires of a person, which ultimately end up with bad consequences. Most songs speak of premarital relationship as a norm. If we go through history of Western fine arts and look at the paintings of any period of art, we will see musical instruments, women and alcohol depicted together because music, fornication and drugs are related to each other. Abdur Rehman Ibn al-Jawzee (died 597 A.H.) writes about this subject in his book *Talbees Iblees* (The Devil's Deception) as follows:

“There are two harms added together in singing. On the one hand, it diverts the heart from the remembrance of the Greatness of Allah and on the other hand, it persuades the heart towards material pleasures. And it is known that among all the material pleasures the strongest one is the pleasure of intimacy of man and woman. However, this pleasure is completed only when there is continuous novelty and uniqueness in it, and it is obvious that it is not possible to get such novelty in a *halal* (permissible) way. Therefore, singing persuades the person towards fornication and adultery. There is deep connection between singing and fornication. Singing is a *fitnah* (temptation) for the soul whereas fornication is the biggest pleasure of the body.”⁸⁰

Renowned U.S. psychologist M. Scott Peck reiterates the same argument in his book "*The Road Less Traveled*" that sex remains charming as long as we have novelty in it.⁸¹ Music and singing encourage people to attain such novelty. It must be clarified here that Muslims are not

80 Ibn al-Jawzee, Imam Abdur Rehman (1991). *Talbees Iblees*. Multan, Kutab Khana Majeedia.

81 Peck, M. Scott (1998). *The Road Less Traveled*. New York, Simon & Schuster.

Puritans in terms of attitudes towards sex. According to Islamic teachings, while procreation is the primary purpose of marriage, permitted forms of sex are encouraged between lawfully married husbands and wives. For example, Islam not only permits but encourages sexual foreplay between the spouses. Other purposes of marriage include companionship, fulfillment of the natural urge, comfort and relief to the soul and enjoyment of the spouse. Islam teaches us that if one cohabits with one's own wife, it would be an act of piety and devotion, meriting the pleasure and reward from God as mentioned in prophetic traditions. The Qur'an clearly asserts that Allah created the spouses of the two sexes to provide them with love, mercy and tranquility and this is regarded as one of the signs of Allah.

وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا وَجَعَلَ
 بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ يَتَفَكَّرُونَ ﴿٢١﴾

“And among His Signs is this that He created for you mates from among yourselves that ye may dwell in tranquility with them and He has put love and mercy between your (hearts); verily in that are Signs for those who reflect.” (Surah Ar-Rum: 21).

In a study published in *Journal of Broadcasting & Electronic Media* in 1985, Baxter and associates analyzed the content of music videos and concluded that 60% of them portray sexual feelings and impulses, and substantial minority of those music videos display provocative

clothing and sexually suggestive body movements.⁸² In another study, researcher Durant and colleagues analyzed 518 music videos from MTV, CMT, and VH1 for portrayals of alcohol and tobacco use. They found that portrayals of drug use differed among various networks and music type, with MTV having the highest percentage of videos that portrayed alcohol and tobacco use. One of the striking findings from this study was that alcohol use was found in a higher proportion in music videos that had any sexual content as compared to those videos that did not have any sexual content in them.⁸³ This study shows that sex, drugs and music tend to coexist as mentioned in the Prophetic tradition in the beginning of this chapter.

In a recent study, the content of six different types of media was analyzed in terms of their exposure and its outcome on the young people. These media included movies, television shows, newspapers, magazines and music popular. Researcher Pardun and associates found in this study that sexual content is much more prevalent in popular music lyrics than in any other medium.⁸⁴ Just like promiscuity and free love destroy the physical health of a person, similarly they destroy the moral health of the whole society. One of the most important themes of music is premarital love and promiscuity and as a result of it,

82 Baxter, R.L., De Riemer, C., Landani, A., et al. (1985). "A content analysis of music videos." J Broadcast Electronic Media **29**: 333-340.

83 DuRant, R.H., Rome, E.S., Rich, M., Allred, E., Emans, S.J., and Woods, E.R. (1997). "Tobacco and alcohol use behaviors portrayed in music videos: A content analysis". American Journal of Public Health, **87**, 1131-1135.

84 Pardun, C.J., L'Engle K.L., Brown J.D. (2005). "Linking Exposure to Outcome: early adolescents' consumption of sexual content in six media." Mass Commun Soc. **8**: 75-91.

millions of young boys and girls commit “moral suicide”. Those young boys and girls destroy their modesty and chastity under the intoxicating influence of music that fires up their sexual desires. American intellectual and professor at the University of Chicago Allan Bloom is quite correct when he asserts in his book *The Closing of the American Mind* that the present-age music has “one appeal only, a barbaric appeal, to sexual desire - not love ... but sexual desire undeveloped and untutored ... rock [music] gives children, on a silver plate, with all the public authority of the entertainment industry, everything their parents always used to tell them they had to wait for until they grew up ... Never was there such an art form directed so exclusively to children... The words implicitly and explicitly describe bodily acts that satisfy sexual desire and treat them as its only natural and routine culmination for children who do not yet have the slightest imagination of love, marriage or family. This has a much more powerful effect than does pornography on youngsters, who have no need to watch others do grossly what they can so easily do themselves. Voyeurism is for the old perverts; active sexual relations are for the young. All they need is encouragement”⁸⁵

There are plenty of examples but owing to the length of this section, a look at a few recent top songs and their titles will suffice the discussion. At the end of 2009, AOL radio blog published their list of the year's top pop songs as rated by AOL Radio listeners. Even by looking at the titles of these songs, it is obvious that the focal point of their message is free love. Here are the titles of a few of

⁸⁵ Bloom, Allan *The Closing of the American Mind*.

those songs along with a brief description:⁸⁶

- **'You Belong With Me'** by Taylor Swift
In this song, the singer is in love with a friend and tries to convince him that she loves him more than his other girlfriend.
- **'Replay'** by Iyaz
This song is about a girl that he the singer can't get out of his head. As a result, both of them are singing continuously while their "iPod's stuck on replay."
- **'Poker Face'** by Lady GaGa
The main theme of this message is sex, gambling, and bisexuality (which includes homosexuality).
- **'Use Somebody'** by Kings of Leon
The lyrics of this song talk about feeling lonely on the road.
- **'My Life Would Suck Without You'** by Kelly Clarkson
In this theme, Clarkson sings that although she and her boyfriend are often fight with each other, she cannot let her boyfriend go because he makes her life better somehow.
- **'Right Round'** by Flo Rida
This song is about the singer's night spent at a dance club.

⁸⁶ Raymond, Serena (2009). "Top 10 Songs of 2009".
<http://www.aolradioblog.com/2009/06/30/top-10-songs-of-2009-so-far/>

- **'Watcha Say'** by Jason Derulo
The lyrics of this song focus on a situation in which a girlfriend catches her boyfriend having an affair with another girl.

In October 1987, a conference was held in Washington, D.C. (U.S.A.). The topic of the conference was “Raised on Rock ‘n’ Roll – The Sound and the Fury”. In that conference, United States Surgeon General Dr. C. Everett Koop indicated that this type of music appears to be “a close relative of pornography”.⁸⁷ Hence, the U.S. Surgeon General has accepted the fact that music and pornography are close relatives. It seems that the U.S. Surgeon General has finally understood the wisdom of the Prophetic saying which was uttered about fourteen centuries ago in which the Messenger of Allah (peace be upon him) described music along with fornication to show that they are closely related.

Relationship of “*Ghinaa*” (music & singing) to “*Nifaaq*” (hypocrisy)

Abdullah Ibn Mas'ood, the great companion of Prophet Muhammad (peace be upon him), said the following about music:

*"Singing fosters hypocrisy in the heart."*⁸⁸

Similarly, Imam Ahmed ibn Hanbal, when asked about his position regarding music, replied: "Singing sprouts

⁸⁷ King, Paul M.D. "Heavy metal music and drug abuse in adolescents."

⁸⁸ Ibn al-Qayyim, al-Jawziyyah. Ighathatul Lahfan Min Masaa'id ash-Shaytan,

hypocrisy in the heart; it doesn't please me."⁸⁹ There exists a subtle link between singing and hypocrisy. Both fornication and hypocrisy are signs of a diseased heart. When we look in the Qur'an, we will notice that in Surah *An-Noor* (The Light), when the punishment of fornication and the rulings of covering modestly and Islamic dress are mentioned, right after that the defects or traits of hypocrisy and the hypocrites are described. Similarly, in Surah *Al-Ahzaab*, along with the rulings of *hijab* (covering), the subject of hypocrites is also discussed. It is obvious that singing is a prelude and impetus to fornication. Therefore, in this tradition of Ibn Mas'ood, singing and hypocrisy have been brought together. The hypocrisy of Muslim singers can be seen from their press-release statements in which they are often thanking God for selling so many records or winning awards. They do not understand that they cannot serve two masters. A person cannot dance with the devil and praise the Lord. The condition of hypocrites is described in the Qur'an as:

وَمِنَ النَّاسِ مَن يَقُولُ ءَامَنَّا بِاللّٰهِ وَبِالْيَوْمِ الْآخِرِ وَمَا هُمْ بِمُؤْمِنِينَ ﴿٨٩﴾
يُخٰدِعُونَ اللّٰهَ وَالَّذِينَ ءَامَنُوا وَمَا يَخْدَعُونَ اِلَّا اَنْفُسَهُمْ وَمَا يَشْعُرُونَ ﴿٩٠﴾
فِي قُلُوْبِهِمْ مَّرَضٌ فَزَادَهُمُ اللّٰهُ مَرَضًا وَلَهُمْ عَذَابٌ اَلِيْمٌۢ بِمَا كَانُوْا
يَكْذِبُوْنَ ﴿٩١﴾

"And of mankind, there are some (hypocrites) who say: 'We believe in Allah and the Last Day' while in fact they believe not. They (think to) deceive Allah and those who believe, while they only deceive themselves, and perceive (it) not! In their hearts is a disease (of

89 Ibn al-Jawzee, Imam Abdur Rehman. Talbees Iblees.

hypocrisy) and Allah has increased their disease.”
(Surah Al-Baqarah: 8-10)

In his book *Ighathatul Lahfan*, Ibn al-Qayyim, the great Islamic scholar, sheds light on other aspects of the relationship between singing and hypocrisy in the following words:

"It must be known that song has specific characteristics which faint the heart, causing hypocrisy to spring therein, just as water sprouts plants. Among its qualities is that it distracts the heart and prevents it from contemplation of the Qur'an, and from applying it on overselves. This is so because Qur'an and song can never coexist in the heart, since they are mutually conflicting. No doubt that the Qur'an forbids the pursuing of frivolous matters and commands to restraint the passions of soul and temptations to evil. On the other hand, song encourages the exact opposite of these qualities, as it incites the hidden inner self and entices the soul to injustice by driving it towards every shameful desire... In addition, hypocrisy is based on falsehood, and song contains much false lyrics. It attempts to beautify the ugly and encourages it, while seeking to make ugly and discouraging that which is good. This is the nature of hypocrisy. A person's addiction to song noticeably makes listening to the Qur'an a heavy burden upon his heart and hateful to his ears. If this is not hypocrisy, then what is hypocrisy?"⁹⁰

Relationship of “*Ghinaa*” (music & singing)

⁹⁰ Ibn al-Qayyim, al-Jawziyyah. *Ighathatul Lahfan Min Masaa'id ash-Shaytan*,

to “*Muskiraaf*” (drugs)

The Prophet Muhammad (peace be upon him) said in the tradition (as mentioned before):

"There will be people of my Ummah who will seek to make lawful; fornication, wine-drinking and the use of ma`aazif (musical instruments)."
(Sahih Al-Bukhari)

In this Prophetic tradition, music has been described along with alcohol. By analogy, it applies to drugs as well because they also cause intoxication. In the Islamic teachings, everything that causes intoxication is regarded as alcohol. Prophetic companion Ibn 'Umar narrated a hadeeth from Allah's Messenger (may peace be upon him) in which the Prophet said:

"Every intoxicant is alcohol (khamr) and all alcohol is unlawful. He who drinks alcohol in this world and dies while he is addicted to it, not having repented, will not drink it in the Hereafter."

(Sahih Muslim)⁹¹

Indeed, there is a profound relationship between music and drugs. Music temporarily paralyzes and hypnotizes our minds just like narcotics such as alcohol, opium, heroin, cocaine, etc. and addictions such as tobacco. In fact, they act on the same region of the brain (the limbic system) as shown in Chapter 2. American guitarist, singer and songwriter James Marshall “Jimi” Hendrix is considered by many people as one of the most influential musicians of his era. Jimi Hendrix said the following

91 Sahih Muslim. *Kitaab al-Ashriba* (The Book of Drinks) vol. 5, pg. 249

about the power of music in an interview to *Life* magazine (1969 issue):

“I can explain everything better through music. You hypnotize people to where they go right back to their natural state, and when you get people at their weakest point, you can preach into their subconscious what you want to say.”⁹²

There is no doubt that music and drugs are closely related. According to a study in the area of social psychology published in the *Journal of Consumer Research* in 1986, researcher R. E. Milliman showed that the tempo of background music in a restaurant affects the customers in the restaurant with respect to the duration of meals and the amount of bills. In addition, the background music played in the restaurant significantly influences the consumption of alcoholic beverages of regular customers during their meal. More importantly, the dining customers stay longer and consume more alcohol when slow tempo instrumental background music (e.g., classical music) is playing than when fast tempo instrumental music (e.g., pop music) is used.⁹³

Similarly, Dr. Adam Knieste, a musicologist who studies the effects of music upon people, noted:

"It's really a powerful drug. Music can poison you, lift your spirits, or make you sick without knowing why."⁹⁴

Music has been identified as a source through which

92 Oct. 3, 1969 *Life* magazine: page 4.

93 Milliman, R. E. (1986). "The influence of background music on the behavior of restaurant patrons." *Journal of Consumer Research* 13: 286-289.

94 Chagall, David (Jan. 30, 1983). *Family Weekly magazine*: page 12.

young people learn about alcohol, tobacco and drugs. Alcohol has always occupied a central role in the American popular music. In one study conducted for the Office of National Drug Control Policy, researchers Donald F. Roberts, Lisa Henriksen and Peter G. Christenson examined 1,000 of the most popular songs from 1996 to 1997. The music samples came from rankings compiled by *Billboard*, *Radio and Records* magazine and the *College Music Journal*. They found that about one fifth of those songs contained references to alcohol. When alcohol was portrayed, no adverse consequences were associated with consumption in 91% of the songs. This means that in 91% of the songs, alcohol use was portrayed in a positive way. Commenting on the findings of this study, researcher Roberts noted that the extent of alcohol and tobacco use in music “was the single most striking finding” and “This is a world where alcohol and tobacco is similar to the air we breathe. It’s all around us all the time.”⁹⁵

Discussing the predominant themes in the history of popular songs in his book *Popular Music Perspectives: Ideas, Themes and Patterns in Contemporary Lyrics*, author Lee B. Cooper lists myriad of songs over the years with a primary focus on drinking alcohol, which include such titles as: Red Red Wine (Neil Diamond, 1968), Chug-a-lug (recorded by Roger Miller in 1964), Margaritaville (Jimmy Buffett, 1977) and Scotch and Soda (Ray Price, 1983).⁹⁶ Many more examples could be easily

95 Roberts, D.F., Henriksen, L., & Christenson, P.G. (1999). Substance use in popular movies and music. Washington, DC: Office of National Drug Control Policy.

96 Roberts, Donald F. & Christenson, Peter G. (Feb. 2000). "Here;s Looking at You, Kid" Alcohol, Drugs and Tobacco in Entertainment

compiled, ranging from early blues to contemporary rap, rock and country music. And this is only considering the songs which have alcohol drinking as their major theme. Many other songs talk about drinking in the context of other subject matter. For instance, the Mavericks sang of the sadness of lost love with these lines in their 1997 country hit song:

“I can’t sleep a wink anymore,
Ever since you walked out of the door
And I just started drinkin’ to forget.”⁹⁷

References to tobacco use are also found in popular music although at less frequency as compared to alcohol and drugs. Tex Williams’ 1947 recording of “Smoke! Smoke! Smoke! (That Cigarette)” adopted tobacco use as a central theme. However, in most of the songs, tobacco use is mentioned in passing, as in the following line from the song “What I Got” (1996) by the alternative rock group Sublime:

“Early in the morning
Rising to the street
Light me up that cigarette
And strap shoes on my feet.”⁹⁸

In a content analysis of 1000 of the most popular songs from 1996 to 1997 (which was the first scientific study which provided the quantitative measure of the frequency of tobacco references in popular music), it was found that 3% of those songs mentioned the smoking or chewing of

Media. New York, The Henry J. Kaiser Family Foundation. A Literature Review Prepared for The National Center on Addiction and Substance Abuse at Columbia University

97 Ibid.

98 Ibid.

tobacco, although 64% of Rap/Hip-hop songs contained such references.⁹⁹ However, smoking appears more frequently in music videos than in lyrics. DuRant and his colleagues found that smoking portrayals in rap music videos in which 30% of the characters were showed smoking. In Country and R& B music, it was 10% and rock and adult contemporary music 22%. The authors of this research note:

“This positive portrayal of tobacco and alcohol use in music videos is likely to have a considerable impact on adolescent’s normative expectations and subsequent behaviors.”¹⁰⁰

Many youth have the tendency to adopt musicians as their role models and, hence, actual drug use by musicians is also a matter of concern.¹⁰¹ The September 26, 1969 issue of *Time* magazine noted: “Rock musicians use drugs frequently and openly and, their compositions are riddled with references to drugs.” For example, songs such as Velvet Underground’s “Heroin” encouraged young people to experiment with drugs, which had a tragic end in many cases.¹⁰² Similarly, Wilson Bryan Key states the following about the Beatles: “The Beatles popularized and culturally legitimized hallucinatory drug usage among teen-agers throughout the world. The Beatles became the super drug

99 Roberts, D.F., Henriksen, L., & Christenson, P.G. (1999). Substance use in popular movies and music. Washington, DC: Office of National Drug Control Policy.

100 DuRant, R.H., Rome, E.S., Rich, M., Allred, E., Emans, S.J., and Woods, E.R. (1997). “Tobacco and alcohol use behaviors portrayed in music videos: A content analysis”. American Journal of Public Health, **87**, 1131-1135.

101 Christenson, P.G., & Roberts, D.F. (1998). It’s not only rock and roll: Popular music in the lives of adolescents. Cresskill, NJ: Hampton Press.

102 Cale, John (May 1990). Spin: page 30.

culture prophets and pushers of all time.”¹⁰³ For instance, one of the most popular recordings of 1968 was the *Beatles* single “Hey Jude”. In this song, Paul McCartney sang “Hey Jude”, providing to the listeners a spiritual advice in the form of drugs as an escape route from the bitter experiences of life. Likewise, “*Sergeant Pepper’s Lonely Hearts Club Band*” was the Beatles most successful album released by Capitol Records. This album was sold in millions and its music and song were repeatedly listened to by innumerable people of all ages. References to drugs such as LSD were made in the songs in this album such as “Fixing a Hole” and “Lucy in the Sky with Diamonds” or L.S.D. for short.¹⁰⁴ More recent examples of drug references are just as easy to find in the songs. For example:

“I don’t get angry when my mom smokes pot,
Hits that bottle and goes back to the rock”
(Sublime, “What I Got,” 1996)

“Pass the hay (marijuana) you silly slut,
Blaze it up so I can hit that bud,
Get me zoned and I’ll be on,
Cuz I love to smoke upon hay”
(Crucial Conflict, “Hay,” 1997)

“I’m a thug, I’m a die high,
I be out in Jersey, puffin’ Hershey”
(Puff Daddy, “Can’t Nobody Hold Me Down,” 1997)¹⁰⁵

103 Key, Wilson Bryan (1976). Media Sexploitation. New York, Signet Books.

104 Ibid.

105 Roberts, Donald F. & Christenson, Peter G. (Feb. 2000). “Here’s Looking at You, Kid” in Alcohol, Drugs and Tobacco in Entertainment Media. New York, The Henry J. Kaiser Family Foundation.

Among the contemporary music stars who died because of drug abuse are Brian Jones of the Rolling Stones, Dennis Wilson of the Beach Boys, Sid Vicious of Sex Pistols, Elvis Presley, Jimi Hendrix, Jim Morrison of The Doors, Tim Harden, Frankie Lymon, etc. Recently, David Ruffin of the Temptations died from a cocaine overdose.¹⁰⁶ Similarly, many prominent classical music singers in the Muslim countries have died due to alcohol overdose or alcohol abuse.

Dr. Paul King who is assistant professor of child and adolescent psychiatry at the Medical School of the University of Tennessee, Memphis, did a scientific study about the relationship of music and drugs.¹⁰⁷ Dr. King did the study over a three year period on 470 adolescent patients (242 boys and 228 girls) admitted at Charter Lakeside Hospital, Memphis. The patients, most of whom were white, came from a wide range of socio-economic backgrounds and were between 13 and 18 years old. The patients came from cities or rural areas of Mississippi, Arkansas or Tennessee. The results of this study revealed that nearly 60% of the patients who were involved in drug-abuse designated Heavy Metal music as their music of choice. Dr. King notes:

“Those who work with adolescents who have significant drug problems find that these youngsters not only are involved in antisocial behavior and precocious sexual activity but also are preoccupied with heavy metal music. In fact, young people using drugs extensively enough to warrant treatment know the lyrics of a great many songs. Clearly, ‘their music’

106 Ankenberg, Frank & Weldon, John (1992). The Facts on Rock Music. Eugene, Oregon, Harvest House Publishers.

107 King, Paul M.D. "Heavy metal music and drug abuse in adolescents."

is very important to them, and attempts to remove heavy metal music from the home environment may be met with extreme resistance and even aggressive behavior.”¹⁰⁸

According to Dr. King, a teenager who is already saturated with negative feelings can get inspiration from music that promotes antisocial, drug-addictive behavior. In another study conducted to study the effects of media on behavior, researchers Grube and Wallack found that simple exposure to alcohol advertisements does not affect alcohol use. Instead, the effects of alcohol advertisements depend largely on the extent to which young people like and attend to them. Consequently, music and humor were used in advertisements promoting alcohol use among adolescents. The results of this study (which used statistical modeling) showed that attention to alcohol advertising resulted in increased adolescent drinking.¹⁰⁹ Hence, music and humor were the key elements in those advertisements encouraging alcohol use.

It must be noted that not only heavy metal music but also other kinds of music are related to alcohol and drugs. Many researchers have emphasized this point. Similarly, field research on alcohol drinking behavior has shown that an increased level of consumption of alcohol is directly linked to exposure and listening to country music.¹¹⁰ In a report published in the *Journal of Studies on Alcohol*, Paul

108 Ibid.

109 Grube, J.W. & Wallack, L. (1994). "Televised beer advertisement and drinking knowledge, beliefs, and intentions among school children." *Am J Public Health* **84**: 254-259.

110 Schaefer, James M. (1988) "Slow Country Music and Drinking" Paper presented at the annual meetings of the American Anthropological Association, Phoenix.

Chalfant and Robert Beckley analyzed 30 most popular country songs and noted that lyrics of country music¹¹¹ often depict drinking alcohol as an essential and normal method of dealing with life's problems. Those songs suggest that, "life is hard and that drinking is the only way to face what cannot be dealt with any other manner."¹¹² In 25% of those country songs, alcohol use was shown as contributing to illicit sex. For example, in a song titled: "After the Fire is Gone", alcohol is seen as emboldening the characters to seek extramarital relations when "the fire's gone out at home." The man and woman in "Third Rat Romance" check into a cheap motel after they have been drinking at a bar. In the song titled "Take Me Home to Somewhere," the singer shows that in bars he has "had my share of good times and a lot of good women..." The same theme of illicit sex and alcohol is promoted in songs titled "City Lights", "Western Man" and "Here I am in Dallas".¹¹³ All these researches confirm that there is a close relationship between music, drugs and sex and they tend to coexist, as this relationship was mentioned by Prophet Muhammad (peace be upon him) about fourteen hundred years ago.

Professor Allan Bloom of the University of Chicago, who also has the experience of teaching the students at Yale, University of Paris, University of Toronto and Cornell University, describes another similarity between music and drugs in the sense that both of them tend to have the

111 Country music refers to a simple style of folk music heard mostly in the Southern United States but also popular in other countries. It is usually played on stringed instruments.

112 Chalfant, Paul, and Robert Beckley (1977). "Beguiling and Betraying: The Image of Alcohol Use in Country Music." Journal of Studies on Alcohol **38**: 1428-1433.

113 Ibid.

same after-effects and both destroy future enthusiasm in people who are involved in them:

“Rock music provides premature ecstasy and, in this respect, is like the drugs with which it is allied. It artificially induces the exaltation naturally attached to the completion of the greatest endeavors.... In my experience, students who have had a serious fling with drugs – and gotten over it – find it difficult to have enthusiasms or great expectations. It is as though the color has been drained out of their lives and they see everything in black and white. The pleasure they experienced in the beginning was so intense that they no longer look for it at the end, or as the end.... I suspect that the rock [music] addiction, particularly in the absence of strong counterattractions, has an effect similar to that of drugs.”¹¹⁴

Importance of Music in the Mass Deception

We have to protect our body from sins because we will be responsible for our actions on the Day of Judgment. Satan does not have access to the thoughts which come in our heart. However, he has the ability to whisper into our hearts – “(*Satan*) *who whispers in the breasts of mankind.*” (Surah An-Naas: 5) – which may result in a sinful action afterwards. If the heart is spiritually very healthy, the whisper of Satan is weak. On the other hand, if the heart is spiritually weak, the whisper of Satan is very strong and effective. One of the interesting things about Satan is that he lacks originality. He keeps on using the old tricks on humans, possibly because he knows that his tricks work on

¹¹⁴ Bloom, Allan. The Closing of the American Mind.

humans. Satan uses and abuses the weaknesses of human beings to cause disease in their hearts. As Maryam Jameelah wrote about the human nature:

"Man's disposition, his biological and psychological needs, his physical and mental capacities, the temptations which make him succumb to evil and his eternal quest for the moral and spiritual values that give human life its meaning and purpose and distinguishes him from the lower animals, have not changed at all since the emergence of human beings!"¹¹⁵

Because of the lack of originality on the part of Satan in manipulating and exploiting the human nature, it becomes somewhat easy to understand the ways Satan deceives humans to fall into his trap. It is a fact that music deludes a person and creates negligence in its listener about his/her relationship to Allah. Music is an old trick of Satan that is used to make human beings negligent of the lofty purpose of their creation, i.e., worship of Allah. In Surah Luqman, Allah has said:

"And of mankind is he who purchases lahwāl hadeeth (idle talks i.e., music, singing, etc.) to mislead (men) from the Path of Allah without knowledge, and takes it (the Qur'an) by way of mockery. For such there will be a humiliating torment (in the Hell-fire)."

(Surah Luqman: Verse 6)

In this verse, the term "*lahwal hadeeth*" or idle talk means music and singing as it was explained by the companions of the Prophet (peace be upon him) like Ibn Masoud, Jaabir and Ibn Abbas and by many pious predecessors

115 Jameelah, Maryam (1981). The Generation Gap: It's Causes & Consequences. Lahore, Mohammad Yusuf Khan & Sons.

(*taabi'een*) like Ikrimah, Mujahid and Makhool.¹¹⁶ The scholars of Prophetic traditions narrate the following incident in explaining the reason for revelation of this verse of Surah Luqman. When Prophet Muhammad (peace be upon him) was spreading his message in Makkah, there was a rich merchant there named Nadr Ibn Haarith. He was using various methods to distract people from the message of Islam. One of the things he did was that he bought some *qaynaat* (slave girls songstresses). Whenever he would find that there was a person taking interest in the Qur'an or was interested in accepting Islam, Nadr Ibn Haarith would go to that person and he would appoint one of his slave girls on him to feed that person excessively with food and wine and sing beautiful songs to him. After a few days, Nadr Ibn Haarith would visit that person and ask: "Tell me, is that drinking alcohol and eating delicious foods and listening to music and singing better or the message which Muhammad (peace be upon him) has brought i.e., Jihad, prayers, fasting, etc." In this way, Nadr was able to divert many would-be Muslims or Muslims with weak faith back to the religion of paganism. (*Roohul Maani* by Imam Alusi and *Al-Kash'aaf* by Zamakhshari)¹¹⁷ In addition, according to the Arab historian al-Mas'udi, it was Nadr ibn Haarith who first introduced 'ud-playing to Arabia after he learned how to play the 'ud and sing with it during his trip to Persia.¹¹⁸

The rulers, politicians and capitalists of the present age

116 Al-Kanadi, Abu Bilal Mustafa (1986) The Islamic Ruling on Music and Singing. Jeddah, Abul-Qasim Bookstore.

117 Alusi, Mahmud ibn 'Abd Allah. Ruh al-ma'ani fi tafsir al-Qur'an al-'azim wa-al-sab' al-mathani.

118 Al-Masudi, Mahmud ibn 'Abd Allah (2005). Muruj al-Dhahab. Chapter on "The First Ghina' among the Arabs" 4:196 Beirut, Dar El-Marefah.

still hold the same mentality as that of Nadr ibn Haarith. These rulers employ the same method of seduction as was used by Nadr ibn Haarith. In fact, the modern methods of seduction are much more refined and subtle because they are backed up by modern technology and media. They have become the weapons of mass deception. In almost all Muslim countries, the governments have devoted separate TV channels for musical entertainment shows. They indulge their people in every kind of “*Lahwal Hadeeth*” (idle talk) so that they could rule their subjects easily. Roman rulers used to entertain their public with "Bread and Circus". It is the same method of ruling in every age. They amuse their subjects to death. Those people, who manipulate the media, deliberately want to keep the public in dark. They want their subjects to be drugged up in any activity that keeps them away from proper contemplation of their life. People become so busy trying to join in one of media created activities (such as music and singing, sports, etc.) so that they could have fun, that they miss the really obvious questions about their very being. People become addicted to “bread and circus” so much that they waste their time in frivolous pastimes. In fact, this is the timeless art of seduction. Hollywood is the biggest “Nadr ibn Haarith” of this century. They spend so much money on films, which are in fact the “*Lahwal Hadeeth*” on a grand scale. The film *Titanic* is one of the most expensive films of this era that was made for approximately \$285 million dollars. The theme of this movie is love story, that is, if you are indulged in love before marriage, you become a hero. And music has played a central and a very crucial role in this movie in conveying this message. It is little wonder that the Celine Dion song from *Titanic* movie won many musical awards. In recognition of this manipulative power of music, a contemporary writer

warned us:

“Music is used everywhere to condition the human mind. It can be just as powerful as a drug and much more dangerous, because nobody takes musical manipulation very seriously.”¹¹⁹

People who control the media are well aware of the mentally deranging power of music. They know that music can be used as an indoctrination tool. It can penetrate into their minds and control their mental faculties. Denise Winn, a British journalist specializing in the area of psychology and medicine, writes in her book *The Manipulated Mind: Brainwashing, Conditioning, and Indoctrination* that there are three necessary elements needed for a successful brainwashing program: physical and mental exhaustion, repetition, and reducing the desired messages to slogans.¹²⁰ When we look at music and singing, all three elements are there. People consider music as an entertainment, and hence, they often listen to music when they are physically and mentally exhausted. There is repetition in the lyrics of a song and the messages are presented in the songs in a very concise form, which is quite similar to slogans. Therefore, music can successfully brainwash and condition its listener, without the person being aware of it. Likewise, renowned psychologist John Kappas, noted that people “are truly susceptible to conscious messages on a record and that excitement and melancholy can be created by music/sensory overload... Any time you overload the mind, the person becomes very suggestible. They will take in anything that you suggest at that time because they have no defenses against it. People

119 Chagall, David (Jan. 30, 1983). Family Weekly magazine: 12.

120 Winn, Denise (2000). The Manipulated Mind. Cambridge, MA, Marlor Books.

can walk out of concerts in a hyper-suggestible state ... Music has a tendency to defuse thinking and create moods. And in turn, the messages seep in.”¹²¹

Importance of Music in the Film Industry

Music is one of the strongest sources of emotions in the movies. If we take music out of the ‘picture’, the whole film industry will collapse because music is their strongest weapon through which they seduce the audience. The fact of the matter is that all the scenes in a movie, whether they are scenes of suspense, mystery, comedy or romance depends primarily upon music, which constitutes a major portion of the time in the duration of the films. The sound tracks of movies and television series have music as their main ingredient. Music can transform a trivial and silly story of a movie into something significant. Music animates the love scene in a movie. To put it simply, the seducing power of the movies and dramas is enhanced dramatically with the use of music. All the film industries of the world rely heavily on the use of music, whether that is Hollywood of U.S.A. or Bollywood of India or Arabic dramas and movies. Music has the capability to express emotions in the movies in a far better way than the picture itself. This is due to the ability of music to simultaneously carry various types of emotional information in its harmony, melody, timbre and rhythm.

The importance of music in the film industry can be understood from the fact that when silent movies were first introduced in the beginning of the twentieth century,

¹²¹ Schwartz, Ted and Empey, Duane (1989). Satanism: Is Your Family Safe? Gran Rapids, MI, Zondervan.

music was used in them to illustrate and explain the actions.¹²² Harvard University psychologist Hugo Münsterberg was the pioneer in the area of film theory. One of his last books published in 1916 was *The Photoplay: A Psychological Study*, which can be considered as the first book on film theory. In this book, Münsterberg stressed that there should be music in the film because according to him, music relieves tension, maintains interest, gives comfort, arouses emotions, and provides the aesthetic experience. He advocated that cinema is more similar to music than to photography and drama because in the area aesthetics, the art of musical tones has “overcome the outer world and social world entirely, they unfold our inner life, our mental play, with its feelings and emotions, its memories and fancies, in a material which seems exempt from the laws of the world of substance and material, [musical] tones which are fluttering and fleeting like our own mental states.”¹²³

Münsterberg died the same year (i.e., 1916) his book *The Photoplay* was published and, initially the film industry did not realize the significance of his ideas. In 1927, when the talking movies became possible, music was taken out of the films. They thought that with real voices and sound effects, music may no longer be needed in order to elicit emotions and mood. However, within a few years, people lost interest in films. People felt that there was no life in the film screen without music. Hence, the film industry

122 Cohen, Annabel J. (2001). “Music As a Source of Emotion in Film”. In: Music and Emotion: Theory and Research. Patrik N. & Sloboda Juslin, John A. New York, Oxford University Press: 249 - 272.

123 Munsterberg, Hugo (1970). The Photoplay: A psychological Study. New York, Arno (originally published in 1916).

learnt the bitter lesson that emotions could not be expressed in a film without the presence of music.¹²⁴ In the words of Kalinak: “when the possibility of synchronized speech and sound effects released sound film from its reliance upon continuous musical accompaniment, it initially rejected music entirely. But the life span of the all-talking picture [with no music in it] was brief, the need that music filled quickly reasserting itself.”¹²⁵ For this reason, it has been proposed that music adds a third dimension to the two-dimensional film screen.¹²⁶

In one study reported by Bullerjahn and Guldenring in 1994, top professional composers of film music created a total of five different background music tracks (e.g., crime, melodrama, etc.) for the same 10-minute film segment for the subjects of the study.¹²⁷ The results of the study revealed that the different musical soundtracks resulted in different judgments of the viewers regarding the appropriateness of emotional categories (e.g., sad, sentimental, thrilling, vivid), choice of movie scene (crime, horror, comedy, thriller), reasons for the actions of the leading character and expectations about the end of the movie. Hence, music alters the meanings of any particular aspect of the film. In discussing the paramount role of

124 Cohen, Annabel J. (2001). Music As a Source of Emotion in Film. Music and Emotion: Theory and Research. Patrik N. & Sloboda Juslin, John A. New York, Oxford University Press: 249 - 272.

125 Kalinack, K. (1992). Settling the Score. Madison, WI, University of Wisconsin Press.

126 Palmer, C. (1990). The Composer in Hollywood. New York, Marion Boyars.

127 Bullerjahn, C. & Guldenring, M. (1994) “An empirical investigation of effects of film music using qualitative content analysis.” Psychomusicology **13**: 99-118

music in films, Annabel J. Cohen writes:

“Music does more than echo or provide a counterpart to a concept already present in the film. Music can also direct attention to an object on the screen and establish emotionally laden inferences about that object.... Music heightens the sense of reality of or absorption in film, perhaps by augmenting arousal, and increasing attention to the entire film context and inattention to everything else.... Münsterberg suggested that the psychological processes underlying film were more similar to those of music than to visual art or drama, which on the surface might seem more similar. Experimental evidence since then has shown that music influences the interpretation of film narrative and that the music becomes integrated in the memory with the visual information.”¹²⁸

Importance of Music in the Advertisement Industry

Music is a common element in commercials. It has been shown through various researches that music is involved in mood inducement and it affects behavior and preference in a variety of contexts. Studies on people indicate that music does influence what products consumers will select. Based on the profound importance of music in influencing the moods of people, advertisement industry also relies heavily upon music. They use the best musical lyrics to seduce people into buying their products, sometimes incorporating the catchy jingles from the works of famous musicians into their commercials.

128 Cohen, Annabel J. “Music As a Source of Emotion in Film”. Music and Emotion: Theory and Research.

E. M. Brand in his book *Modern Supermarket Operation* argues that music in supermarkets is “designed to make shopping more enjoyable and perhaps to help distract attention from the total cost of the shopping cart full of merchandise.... Carefully selected music proves highly successful in creating a pleasant, relaxed atmosphere in which to shop.”¹²⁹

Studies also provide evidence that features such as humor, sex, color and music in a commercial can directly influence our attitudes. For instance, Gerald J. Gorn of the University of British Columbia (Canada) has shown through his experiments on human subjects that when people are hearing music while being exposed to a product, this music can directly affect their product preferences. In addition, stimuli such as music and colors are so important that many of the American and Canadian commercials contain very little product information but those commercials are comprised mainly of stimuli that can arouse emotions, such as music and colors [and other visual imagery such as female models].¹³⁰ Interestingly, in one of Gorn’s experiments, among all the subjects in the study who made the choice of the product based on the liked music, 91% were not even aware that the preferred music was involved in influencing their decision about the choice of the product. This could be partly due to the fact that people have their ego (which is termed as “cognitive bias” in the language of psychology) which results from

129 Brand, E. A. (1963). *Modern Supermarket Operation*. New York, Fairchild Publications.

130 Gorn, Gerald J. (Winter 1982). "The Effects of Music In Advertising On Choice Behavior: A Classical Conditioning Approach." *Journal of Marketing* **46**: 94-101.

people's attempt to think well of themselves. Due to the cognitive bias, people try to convince themselves and the researchers that their minds cannot be manipulated by anything and that they always make rational decisions.¹³¹ Another reason for this lack of awareness of the subjects about their minds being manipulated by music could be due to the reason that things like music sometimes act on the subconscious of people, a situation when music acts as a subliminal message. There is scientific evidence for it, a subject that will be discussed in detail later in the section on "Role of Music in the Suicide among Youth". In the end, Gerald Gorn suggests to the advertisers (capitalists and industrialists) to reach their viewers "through emotionally arousing features" such as music to manipulate and influence their choices of buying the products.¹³²

In a study by Ronald Millman and colleagues at Loyola University, it was demonstrated that when slow music was played in the aisles, the supermarket's sales were 38.2 percent higher (as it was reflected from the sales receipts) as compared to the situation when similar but fast music was played. When the customers who were exiting the market were questioned, one-third of the shoppers were not aware that there was any kind of music being played and 29 percent of the shoppers completely denied that fact that there was any music played in the market.¹³³ Again, as pointed out in the previous study by Gorn, this study

131 Greenwald, A.G. (1980). "The Totalitarian Ego: Fabrication and Revision of Personal History." *American Psychologist* **35**(7): 603-618.

132 Gorn, Gerald J. "The Effects of Music In Advertising On Choice Behavior: A Classical Conditioning Approach."

133 Rosenfeld, Anne H. "Music, The Beautiful Disturber."

affirms that majority of the customers were unaware that their minds were being manipulated by music. It can also be deduced that music is used to sell products while lying about their actual worth and quality.

Chapter 4

Music Made Me Do It

“Music can move us to tears or to dance, to fight or to make love.... It is created by people to affect and communicate with other people. In one sense, it’s no surprise that music grabs us – it’s supposed to. But once you look at the process, it seems quite miraculous that people can bowl one another over just by jiggling sound waves.”¹³⁴

(Anne H. Rosenfeld - psychologist and musician)

ONE OF WEBSTERS dictionary definitions for the word *muse*, the root of music, is “a source of inspiration”. Man has two main sources of inspiration outside of himself: God and Satan. While both communicate their thoughts to willing listeners, the latter is an aggressive liar who desires to stir rebellion against God. According to the ancient Greeks, the root word for music is ‘muse’ which referred to the spirit beings responsible for the inspiration of all arts. It seems that those ‘spirit beings’ are the satanic forces at work in music because, according to the Qur’an, Satan misleads human beings by its seductive voice. In the realm of social psychology, there is plenty of evidence demonstrating that music has a direct influence on the behavior of people.

134 Rosenfeld, Anne H. "Music, The Beautiful Disturber."

Comparison between Classical Music and Pop Music

In general, there are two major types of music:

- 1) Classical music, which is slow and soft
- 2) Pop music, which is fast and loud (e.g., rock, heavy metal bands, jazz, punk)

A comparison between the two types of music with respect to their effects on the society is given as follows:

Classical music swings the head of its listeners whereas pop music swings the pelvis of its listeners although both types of music make their listeners oblivious and forgetful of Allah. Classical music depresses its listeners due to its soft tone whereas pop music makes them aggressive due to its loud beat and hyperstimulation. A cursory look at the lives of some of the classical music composers tells us about the depression in their lives. The musical genius Beethoven made several unsuccessful attempts of committing suicide during his life. Classical composer Mozart had a premature death at the age of 35. Similarly, the German philosopher and poet, Friedrich Nietzsche considered music as an attempt to give form and beauty to the dark, chaotic forces in the soul – to make them serve a higher purpose.¹³⁵ But Nietzsche was always cynical of God and declared that "God is dead". He became permanently insane for the last ten years of his life.

135 Nietzsche, Friedrich (1967). *The Birth of Tragedy and The Case of Wagner*. New York, Vintage Books.

Both classical music and pop music have the same theme of sex as their pivotal point as it was shown in the scientific studies in the previous chapter. The difference between the two types of music is that classical music inspires its listeners to engage in illicit sex by presenting premarital love as a norm in the society. Pop music, on the other hand, incites its listeners to engage in forced sex (rape) by stimulating their sexual desires and instigating violence in its listeners. In general, classical music and singing elevates women to the level of sex goddess whereas pop music and singing degrades women to the level of sex objects, as it will be shown later in this chapter. To draw an analogy, classical music resembles alcohol in that it kills slowly whereas pop music acts like drugs that are more stimulating than alcohol such as cocaine, heroin, MDMA (ecstasy), MDEA (Eve), LSD, PCP (angel dust).

The above discussion elucidates that the classical and pop music may have different method of actions but in terms of their results and evil influence upon the society, both types of music are not any different from each other. The reason is that both of them emanate from the same fountain of corruption. Pop music destroys its listeners faster due to its fast pace and loudness whereas classical music is a slow killer (which may be not obvious at times) and should not mislead anyone to think that classical music is angelic and humble. It is just that the dangers of classical music are subtle. Both forms of music are prohibited in the teachings of Qur'an and Sunnah. Classical music is related to pop music in a similar way as cigars are related to cigarettes and research on one form of music applies to the other type. In fact, with the advent of

modern acoustic technology, classical music culminated into pop music. The filth and corruption which was laying hidden in classical music became very obvious with the advent of modern technology, i.e., radios, tape-recorders, amplifying speakers, musical television stations, cables, dish networks, walkmans, CD players, DVDs, internet, iPods, mp3s, etc.

Although mostly music has the message of sexuality and rebellion against the authority, the reason everyday pop music culture is gaining more fame and momentum as compared to classical music is due to the fact that people become desensitized with the passage of time. Hence, singers and musicians must take the explicitness of the message of promiscuity and freedom to a higher level. Only by increasing the intensity of their filthy message, those singers and musicians could keep on amusing and gratifying the lowest desires of their listeners and viewers.

Role of Music in the Rebellion of Youth against Parents

Music, whether from radio or recordings, is a popular form of entertainment for young people. It has been shown that youth between the ages of 11 and 13 spend 11.2 hours per week and teenagers from 14 to 18 years old spend about 9.3 hours per week listening to music on radio, CD or various sources of medium.¹³⁶ Parents may perceive it to be innocent and normal when children and teenagers listen to music, but in reality, unbeknownst to the parents,

136 Roberts, D.F., Foehr, U.G., Rideout, V.J., and Brodie, M. (1999a). Kids and media @ the new millennium. Palo Alto, CA: Kaiser Family Foundation.

music has deep psychological implications on children and teenagers. Music makes the children rebellious to their parents. In the 1989 issue (Sept 22/29) of *Journal of American Medical Association* physicians Elizabeth Brown, MD and William Hendee, MD noted that most teenagers listen to music in the privacy of their homes and interpret on their own the ideas presented in the music, without any guidance from their elders. In addition, adolescent age is the time when teenagers begin to develop standards of behavior and morality in light of the morality standards of their adults. Brown and Hendee argue:

“In this context, music a powerful medium in the lives of adolescents, offers conflicting values. The explicit sexual and violent lyrics of some forms of music often clash with the themes of abstinence and rational behavior promoted by adult society.”¹³⁷

Professor Allan Bloom writes: “Though students do not have books, they most emphatically do have music. Nothing is more singular about this generation than its addiction to music.”¹³⁸ American poet and author Robert Bly in his book “*The Sibling Society*” mentions that the rock music of 1950’s and 1960’s played an important role in teenage liberation movement, the time when “Elvis Presley let his pelvis move to the music.” He continues: “The popular heroes of the late 1950s, James Dean, Elvis Presley, Marilyn Monroe, and Jack Kerouac, all took part in that struggle to loosen everyone up, and were loved for it...”¹³⁹ Robert Bly is arguing here that the rock music was

137 Brown, E.F. & Hendee, W.R. "Adolescents and their music. Insights into the health of adolescents."

138 Bloom, Allan. The Closing of the American Mind.

139 Bly, Robert (1996). The Sibling Society. New York, Addison-Wesley Publishing Company.

one of the major factors which contributed towards the teenage liberation mentality. It is a fact that young people are the target audience for the music industry although people of all ages consume it. The amount of time young people spend listening to music is estimated at six hours a day. According to the Recording Industry Association of America, in 1986, sales of singles, LPs, CDs, and tapes exceeded \$ 4 billion US dollars. The music purchases of young people between the ages of ten and nineteen accounted for over 30 percent of total sales. The purchase of music in other countries is following the same trend as seen in the U.S., although at a slower pace.

Many young people report feeling that the music they listen to, and the artists that create that music, act as role models for them. They feel a link because they think that the singer knows what mental conflict they are going through and how they feel. This idea of the artist becoming the role model can be described in the language of psychology in terms of 'Social Learning Theory'. According to this theory, an individual's antisocial, aggressive responses are normally shaped by early experiences with parents and other significant adults. When these role models are unavailable, children seek others to replace them in their desire of the imitation of the superiors. In such situations, music and people who play or sing it may fill these gaps providing the listener with a sense of identity and peer acceptance. The likelihood of imitation increases when the model is perceived as attractive or similar to the self. In today's society, children and youth are spending much more time by themselves in front of the electronic media because more and more mothers are working instead of spending time with the children. Being left alone has forced many children and

youth to seek out new role models and people to help them with the tough decisions they face. Such music and songs tell the teenagers what they want to hear the most.

As pointed out earlier, youth is a period of great distress for the adolescents. The limbic system of the youth is already activated due to the high levels of sex hormones. At this time, music and drugs both of which also act on the limbic system may cause over-stimulation. Moreover, at the stage of adolescence, the teenagers are at a turning point to determine the future directions of their life. At such period, music provides them with values that are in conflict with the values taught to them by their parents, teachers and the society, and, hence, they become confused. According to Dr. Paul King, a foremost expert in the area of child and adolescent psychiatry, young people who do not identify with traditional values of the society have to identify themselves with something. All youngsters seek a higher power or authority that would approve what they are feeling and doing. In such conditions, music provides them with a justification and approval for their actions.¹⁴⁰ One school specialist, with his vast experience in dealing with difficult children, confirmed that the influence of music continued to surface in his counseling sessions with students. He mentioned:

“Time after time I saw them pattern their actions after the immoral behavior of their rock stars. The kids showed their allegiances by the vocabulary they picked up, the song titles printed on their book jackets, by the posters they hung on the walls of their rooms at home, by the music they listened to in their

140 King, Paul M.D. "Heavy metal music and drug abuse in adolescents."

cars, and by the clothes they wore.”¹⁴¹

Sometimes, the rebellion of youth against their parents does not remain limited to forsaking their parents in the Nursing Homes but some of the rebellious youth in fact kill their parents. Again here music is a contributing factor. For example, on January 9th, 1988, in the Jefferson township of New Jersey, a youth named Thomas Sullivan murdered his mother, Betty-Ann, in the basement of their house and set fire to his house in order to kill his father and younger brother, ran outside and committed suicide by cutting his wrists. His father woke up on time due to the sound of the fire alarm and found his wife dead in a pool of blood in the basement of the house. The dead body of Thomas Sullivan was found in the backyard the next morning. Police later mentioned that Thomas was a talented student, outstanding sportsman and belonged to the boy scouts. Then, he became immersed in rock music. He was a fan of Ozzy Osbourne. Thomas’ father told the police that all week before murdering his mother, his son Thomas had been singing the song “about blood and killing your mother”.¹⁴²

Similarly, according to *US News & World Report* (October 28, 1985; pp. 46-49), a 14 year old girl who was fascinated with pop music stabbed her mother to death. Although these are extreme cases, they do show that music has the power to mentally derange a person and turn him or her violent. There may not always be simple one-to-one correlation between listening to music and committing violence, just as there is no simple one-to-one correlation

¹⁴¹ Media Update, Nov/Dec 1989, pp. 2-3

¹⁴² Ankenberg, Frank & Weldon, John The Facts on Rock Music

between smoking and developing cancer. But the fact of the matter is that there is a direct connection in both cases. In addition, smoking is not the only cause of lung cancer, although it is one of the most prominent reasons. Neither is listening to music the only cause of youth violence. But it does play a significant role as it will become obvious in the next section.

Role of Music in Suicide among Young People

In the modern age, music has played a major role in the increasing trend of suicide among young people. In the Qur'an, Allah tells us:

وَلَا تَيْئَسُوا مِنْ رَوْحِ اللَّهِ

“And never despair of the mercy of Allah.”

(Surah Yusuf: 87)

Similarly, in Surah Az-Zumar (verse 53), Allah says:

لَا تَقْنَطُوا مِنْ رَحْمَةِ اللَّهِ إِنَّ اللَّهَ يَغْفِرُ الذُّنُوبَ جَمِيعًا

“Despair not of the mercy of Allah, verily Allah forgives all sins.”

The Arabic word for Satan is "*Iblees*" which means "the one who despairs". One of the greatest tricks of *Iblees* (Satan) is that he causes people to despair of the mercy of Allah. Part of the modern condition is creating despair. For example, one of the things that manifest despair is

watching television. The news on television portrays a doom and gloom image of the World where everything is Hell-bound. This is a satanic ideology, an extreme state of despair that Satan loves, where people kill themselves due to extreme despair and loss of faith. One should never despair. It is an evil state to enter upon. The same despondent message is given to the youth in music with a much more powerful tone. Just like drugs depress people so much that some of them commit suicide, music has similar consequences. Music is a powerful depressant and it nurtures a suicidal mood in its listeners. Anyone listening to songs about heartbreak, rejection, pain, misery and loss definitely has depressing effects upon them. As pointed out by psychologist Aaron Beck and associates, hopelessness is considered the most important contributing factor and a key psychological state among people who commit suicide.¹⁴³

Those people who consider music as a harmless entertainment actually do not understand the power of music. They do not realize what is being massaged into their psyches along with music. When a person listens to music, old memories are triggered, whether the music is sad or joyous. People can remember the words of songs more easily than prose. Hence, music could evoke feelings of melancholy, which may cause unbearable depression to the point that the listener may commit suicide. This applies to classical music as well as pop music. For example, a large part of Country and Western music along with the blues has always been associated with depressing lyrics and tales of woe, which in turn make the listener

143 Beck, A., Robert, S., Kovacs, M., et al. (1985). "Hopelessness and Eventual Suicide." American Journal of Psychiatry **142**: 559-563.

miserable. In a study published in the year 1992 in the journal *Social Forces*, researchers Steven Stack and Jim Gundlach assessed the link between country music and metropolitan suicide rates. Their results of a multiple regression analysis of 49 major U.S. cities showed that the greater the airtime devoted to country music, the greater the white American suicide rate. Based on the findings of their study, Stack and Gundlach hypothesized that country music nurtures in its listeners “a suicidal mood through its concerns with problems common in the suicidal population, such as marital discord, alcohol abuse, and alienation from work.”¹⁴⁴

Country music and songs often convey the idea of fatalism or hopelessness. They reflect despair and the futility and hypocrisy of modern life’s illusion. For example, a feeling of pessimism and bitterness is permeated in many country songs about farmers. Nitty Gritty Dirt Band, when singing of a man whose farm had been auctioned off, chanted the following lines:

*“Worked this place all my life,
Broke my heart, took my wife.
Now I got nothing to show.”*¹⁴⁵

Similarly, many country songs repeatedly depict the lonesome and often abusive features of life among the

144 Stack, Steven & Gundlach, Jim. (1992). "The Effect of Country Music on Suicide." *Social Forces* 71(1): 211-218.

145 Peterson, Richard A. (1991) quoted in: Stack, Steven & Gundlach, Jim. (1992). "The Effect of Country Music on Suicide." *Social Forces* 71(1): 211-218.

lower socioeconomic classes.¹⁴⁶ They describe the banality or dullness of life. For example, Alfred Reed's song titled "How Can a Man Stand Such Things and Live?" suggests a connection between suicide and impoverishment. In Billy Hill's 1989 hit song "There's Too Much Month at the End of the Money", echoes the feelings of despair associated with problems of financial strain.¹⁴⁷ Another common theme in the country music that can foster suicide is the issue of marital strife and dissolution. In one study published in the *Journal of Marriage and Family* in 1990, researcher Steven Stack reported the results of the content analysis of 1,400 hit country songs. It was found that about 75% of those songs had the bitter experiences of love as at least one of their themes.¹⁴⁸ In all these cases, those depressing themes conveyed in country music might be nurturing the suicidal mood in the listeners.

When it comes to rock music, it in fact not only depresses but also encourages its listeners to commit suicide by giving them the message that "suicide is the only solution" and it is the only way out of the depths of hopelessness. The National Education Association reported in its research findings that every year about 6000 teenagers commit suicides due to the depression fueled by fatalistic

146 Schaefer, James M. (1988) "Slow Country Music and Drinking" Paper presented at the annual meetings of the American Anthropological Association, Phoenix.

147 Peterson, Richard A. "The Effect of Country Music on Suicide." Social Forces

148 Stack, Steven. (1990). "New Micro Level Data on the Impact of Divorce on Suicide, 1959-1980: A Test of Two Theories." Journal of Marriage and the Family **52**: 119-127.

music and lyrics.¹⁴⁹ The following are just a few examples from the nationally publicized cases of suicides under the influence of music:

1. On December 23, 1985, 18 years old Raymond Belknap, and 20 years old James Vance, climbed out of the bedroom window, and went to a nearby playground after listening to pop singer, Judas Priest's song titled "Beyond the Realms of Death". There, Belknap placed the shotgun under his chin and pulled the trigger and died immediately. Then, Vance took his turn in the same manner but the gun slipped forward and disfigured his face. Vance died three years later in 1988 due to the wounds. On the days of the shootings, the two boys played music all day long. Then, while listening to Judas Priest's album, the two of them started chanting "Just Do It, Just Do It" and became violent and then committed suicide.¹⁵⁰ The families of the victims brought legal action against Judas Priest. The bereaved parents claimed that a subliminal (subconscious) message, "DO IT" in the song, which portrayed a hopeless view on life, drove the two boys to commit suicide. The music and its suggestive lyrics combined with the continuous beat and rhythms encouraged and mesmerized the victims into believing that the answer to life was death. (Belknap v. Judas Priest, Nev. Dist. Ct., August 24, 1990)¹⁵¹

2. In October 1984, nineteen-year-old John McCollum committed suicide by shooting himself in the

149 Information for Parents' Music Resource Center, Nashville, TN. 1990

150 Capps, Pamela Marsden (1991). "Rock on Trial: Subliminal Message Liability." Columbia Business Law Review 27.

151 Ibid.

head after listening to Ozzy Osbourne's song "Suicide Solutions." This song includes the lyrics:

*The reaper's traveling at full throttle
It's catching you but you don't see
The reaper is you and the reaper is me...
Suicide is the only way out...
Get the gun and try it
Shoot, shoot, shoot*

McCollum was still wearing the headphones when his body was found. The boy's guardian sued Osbourne and his record company. The subliminal messages allegedly present in Ozzy Osbourne's song were blamed for the suicide shooting of McCollum.¹⁵²

3. On February 1986, Philip Morton, 18 years old, of the city of Delafield, Wisconsin, hung himself from a closet door. At the time of his suicide, he was listening to singer Pink Floyd's album "The Wall", which includes such songs as "Goodbye Cruel World" and "Waiting for the Worms". Those songs were playing continuously in the background.¹⁵³

4. Steve Boucher, 16 years old, killed himself by putting a gun to his head and pulling the trigger. His parents protested that the cause of their son's suicide was his obsession to AC/DC's song "Shoot to Thrill". In fact, Steve was sitting under his favorite AC/DC poster when

152 Philips (1990). Just Weeks After Judas Priest Case, Ozzy Osbourne Faces Similar Suits Over Subliminal Messages. L.A. Times. Los Angeles: § F, at 1, col. 2.

153 Watkins, Terry "It's Only Rock'n' Roll ... But It Kills". (<http://www.av1611.org/rockm.html>)

he pulled the trigger of the gun and killed himself.¹⁵⁴

In each of the cases described above, would the youths have even thought of committing these crimes if not for the music suggesting to them? The families of the youths who committed suicide knew about their fascination with certain kinds of songs and were aware that they were listening to them dozens of times. The music lyrics in those songs very likely influenced them to make their fatal decisions. These are just a few examples out of the countless incidents of violence done under the influence of music.

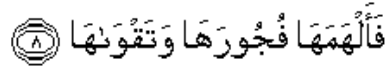
Role of Music in the Subliminal Seduction

Subliminal messages refer to communication directed to the subconscious mind. They are hidden suggestions that only your subconscious perceives. This is achieved by projecting the messages so quickly or faintly that those messages are received by the listener at below the level of conscious awareness.¹⁵⁵ They can be audio subliminals (hidden behind music) or visual subliminals (airbrushed into a picture and flashed on a screen so fast that we don't consciously see them). Owing to its seductive power, music plays a superb role in disseminating both the audio and visual subliminal messages to the minds of people. For example, words are uttered so quickly in a song that we do not consciously remember them or words in a song are "masked" by musical tones or rhythms so that we do not consciously hear them.

154 Ibid.

155 Capps, Pamela Marsden. "Rock on Trial: Subliminal Message Liability."

To understand subliminal seduction, we have to know how our mind works. Our conscious-mind has the capacity to distinguish between right and wrong. The moral sense of right and wrong has been revealed to us as mentioned in the Qur'an:



"Then He (Allah) revealed to him (human being) what is wrong for him and what is right for him"

(Surah Ash-Shams: Ayah 8)

On the other hand, our subconscious-mind only stores the information presented to it. When wrong values are passed on to the brain in the form of subliminal messages, they bypass our conscious-mind capable of judging right from wrong and they are stored directly into our subconscious memory, and, hence, destroy the sense of morality.

The use of subliminal messages was first brought to the public attention in 1957 when James Vicary asserted that his company (Subliminal Projection Co.) had developed a device that would flash a message on a movie screen every five seconds for just the smallest fraction of the second. A movie theatre in New Jersey used the device for six weeks. The messages flashed were "Drink Coca-Cola" and "Hungry? Eat Popcorn". Popcorn sales increased by 58 percent and Coke sales increased by 18 percent on the days the respective subliminal messages were shown. In general, there was public outrage at the invention because people considered that an attempt to manipulate the mind.¹⁵⁶

156 Capps, Pamela Marsden. "Rock on Trial: Subliminal Message Liability."

There have been various examples of situations where the use of subliminal messages has been found in the media. For example, in the Christmas of 1973, several parents complained to the Federal Trade Commission (FTC) and the Federal Communications Commission (FCC) that a subliminal message “Get It” was used in a national TV commercial for a children’s game. As a result, the Premium Corp. of America, the maker of the game, voluntarily eliminated the commercial, “claiming the subliminal’s presence was due to a misguided employee.”¹⁵⁷ Subliminal messages are used in music also just like they are used in television, movies and other modes of communication. In fact, in music they have an added advantage that the mesmerizing influence of music very efficiently masks and transmits the subliminal messages contained in it.

One of the problems with subliminal messages is that sometimes they are so quick, vague and subtle that it is difficult to monitor them.¹⁵⁸ In fact, the subliminal messages by their nature are extremely similar to the whispers of Satan, which he instills into the hearts of human beings in a very subtle way and they are very effective on humans. The Qur’an says regarding the whispers of Satan:

الَّذِي يُوَسْوِسُ فِي صُدُورِ النَّاسِ ﴿٥﴾

“(Satan) who whispers in the breasts of mankind.”
(Surah An-Naas: 5)

157 Ibid.

158 Ibid.

فَوَسْوَسَ إِلَيْهِ الشَّيْطَانُ قَالَ يَتَقَادِمُ هَلْ أَذُوكَ عَلَى شَجَرَةٍ الْخُلْدِ وَمُلْكٍ لَا يَبْلَى ﴿١٢٠﴾

“And Satan whispered to him, saying: ‘O Adam! Shall I lead you to the Tree of Eternity and to a kingdom that will never waste away?’ ” (Surah Ta-Ha: 120)

The effectiveness of the subliminal messages has been shown experimentally in the various studies published in different scientific journals. As cited above, in James Vicary’s movie theater experiment, there was a significant increase in the sales of Popcorn and Coke when subliminal messages were shown. Likewise, in January 1958, a Seattle radio station, KOL, broadcasted subconscious messages along with other recordings, including, “How about a cup of coffee” and “Someone is at the door.” The results of that experiment revealed that several listeners either made or thought about coffee and went to the door or checked around for people at the door. Similarly, KYA in San Francisco used subliminal messages during their program to tell their listeners to write to the station. In six days, the station received about eighty-seven response letters.¹⁵⁹

One method employed in the music industry to create subliminals involves the placing of a short word or phrase under a drumbeat. This method of placement is done using a conscious decision and action when recording the songs. For example, in the first suicide case mentioned in the previous section (Belknap versus Judas Priest case), it was found that the word “Do It” in the song was placed as a subliminal message. Pamela Marsden Capps notes the

159 Capps, Pamela Marsden. "Rock on Trial: Subliminal Message Liability."

following:

“The court found that the words, “Do It,” were a combination of the singer’s exhalation on one track and a Leslie guitar on another track. There was, however, testimony indicating that the message was intentional including: the regularity of the words, “Do It,” in relationship to the drum beats where the words are located, the presence of a “punch-in sound” where the record button was pressed previous to a number of appearances of the words, “Do It,” and computer analysis showing that the singer’s breath occurred milliseconds after each “Do It” on the record.”¹⁶⁰

Similarly, in the second case mentioned in the previous section in which McCollum committed suicide after listening to Osbourne’s “Suicide Solution”, subliminal lyrics were involved. Terry Watkins states:

“The Institute for Bio-Acoustics Research, Inc. (IBAR) was hired to evaluate “Suicide Solution”. Not surprisingly, they found subliminal lyrics that weren’t included in the copyright “lead sheet”. The subliminal lyrics are sung at one and one-half times the normal rate of speech and are not grasped by the first time listener. However, they claim the subliminal lyrics, *“are audible enough that their meaning and true intent becomes clear after being listened to over and over again.”* What are some of the hidden subliminal lyrics? *“Why try, why try? **GET THE GUN AND TRY IT! SHOOT. . .SHOOT. . .SHOOT,**”* — followed by a hideous laughter!”¹⁶¹

The purpose of bringing this discussion is to inform the readers that music and singing are not simply harmless

¹⁶⁰ Ibid.

¹⁶¹ Watkins, Terry “It’s Only Rock ‘n’ Roll ... But It Kills”. (<http://www.av1611.org/rockm.html>)

entertainments. Whether it is East or West, musicians and singers who are the apostles of Satan, intentionally or unintentionally introduce subliminal lyrics in both the classical and the pop music. Those subliminal messages embedded in music about promiscuity, drugs, revolt against the elders and religious traditions ultimately affect the behavior of their listeners and destroy the moral fabric of the society within a few decades.

Role of Music in the Depiction of Women as Sex Objects

It has been shown in the previous sections of this book that sex is the most common theme of music. One feature common in youth-oriented music relating to courtship and sexual relationships is the depiction of women as sex objects in those songs. Such songs feature sex-driven males competing with one another for females who are viewed as sexual objects or conquests whose value lies in their physical appearance.^{162, 163} This depiction of men as sexually insatiable and women as sexual objects is especially widespread in music videos.¹⁶⁴ The frequent viewing of such content is strongly linked with stronger endorsement of women as sexual objects by the emerging adults as it has been shown by media researcher L.

162 Ward, L. Monique (1995). "Talking about sex: common themes about sexuality in prime-time television programs children and adolescents view most." Journal of Youth and Adolescence **24**: 595-615.

163 Gow, J. (1995). "Reconsidering gender roles on MTV: depictions in the most popular music videos of the early 1990s." Commun Rep. **9**: 151-161.

164 Seidman, S.A. (1992). "An investigation of sex-role stereotyping in music videos." Journal Broadcast Electron. **36**: 209-216.

Monique Ward (psychologist at the University of Michigan) in a study published in the 2002 issue of the *Journal of Youth and Adolescence*.¹⁶⁵

Repeated exposure to such depictions may also result in internalization of the presented gender roles that show sexually degrading behavior as central to male and females. Hence, portrayal of women as sex objects could affect sexual behavior of the emerging adolescent girls and boys. A recent detailed scientific study published in the August 2006 issue of the medical journal *Pediatrics* confirms this contention.¹⁶⁶ Steven Martino, Ph.D., a researcher from Rand Corporation in Pittsburgh, Pennsylvania and his associate scientists conducted a national longitudinal telephone survey of 1,461 adolescents aged 12 to 17. Participants were interviewed at baseline, when they were 12 to 17 years old, and again 1 and 3 years later. Most participants were virgins when they were first interviewed in 2001. Follow-up interviews were conducted in the years 2002 and 2004 to see if music choice had influenced their later behavior. The subjects of the study also indicated how frequently each of them listened to more than a dozen musical artists who were the most popular among the youth. The study found out that teenagers who listened to lots of music with degrading sexual messages (depicting women as sex objects) were almost twice as likely to get involved in sexual activities within the next two years of the study as compared to the

165 Ward, L. Monique. "Talking about sex: common themes about sexuality in prime-time television programs children and adolescents view most."

166 Martino, S. C., Collins, R. L., Elliot, M. N., et al. (August 2006). "Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth." *Pediatrics* **118**(2): 430-441.

teens who listened to little or no sexually degrading music. Researcher Dr. Martino said: "Exposure to lots of sexually degrading music 'gives them a specific message about sex.' Boys learn they should be relentless in pursuit of women and girls learn to view themselves as sex objects."¹⁶⁷ Commenting on the influence of music content on adolescents' sexual behavior, Dr. Martino writes: "Musicians who incorporate this type of sexual imagery in their songs are not simply modeling an interest in healthy sexual behavior for their listeners; they are communicating something specific about what are appropriate sexual roles for men and women. These lyrics are likely to promote acceptance of women as sexual objects and men as pursuers of sexual conquest."¹⁶⁸

Another interesting finding reported by Dr. Martino was the observation that the time spent listening to music in general and changes in sexual behavior were directly proportional. This means that the more time teenagers spent listening to any kind of music, the earlier they started their sexual activities. This was true regardless of the sexual content of music. One likely explanation of this phenomenon according to Dr. Martino is that when teens listen to popular music, no matter what its content is, it results in heightened physiologic arousal and sexual behaviour among such teens "through a process of excitation transfer."¹⁶⁹ According to David Walsh, a

167 Associated Press (August 07, 2006). Study: Sexy Music triggers teen sex.

(<http://www.cnn.com/2006/HEALTH/parenting/08/07/sexlyrics.teen.s.ap/index.html>)

168 Martino, S. C., Collins, R. L., Elliot, M. N., et al. (August 2006). "Exposure to Degrading Versus Nondegrading Music Lyrics and Sexual Behavior Among Youth." *Pediatrics* **118**(2): 430-441.

169 Ibid.

psychologist who heads the National Institute of Media and the Family, the results of Dr. Martino's study on the teenagers makes sense because "the brain's impulse-control center undergoes 'major construction' during the teen years at the same time that an interest in sex starts to blossom."¹⁷⁰ Walsh continued: "Add sexually arousing lyrics and 'it's not that surprising that a kid with a heavier diet of that ... would be at greater risk of sexual behavior."¹⁷¹

Natasha Ramsey is a teen-editor for Sexetc.org, a teen sexual health web site produced at Rutgers University. In an interview reported by the Associated Press, Natasha mentioned that the reason she and other teens listen to sexually explicit songs is because they like the beat. She further added: "I won't really realize that the person is talking about having sex or raping a girl. Even so, the message 'is being beaten into the teens' heads. We don't even really realize how much.... Teens will try to deny it, they'll say 'No, it's not the music,' but it IS the music. That has one of the biggest impacts on our lives."¹⁷²

If we look at any song that has sex and romance as its theme, we will notice that the emphasis is always on the physical appearance of a woman, thus portraying her as a sexual commodity. Never do we find such songs praising the intelligence of woman or her spiritual status. Based on the above-mentioned research, women lose sight of the

170 Associated Press (August 07, 2006). Study: Sexy Music triggers teen sex.

(<http://www.cnn.com/2006/HEALTH/parenting/08/07/sexlyrics.teen.s.ap/index.html>)

171 Ibid.

172 Ibid.

value of chastity and modesty under the influence of music and songs, due to being brain-washed that they are the sex objects and men compete with each other to win them. While such behavior may be appropriate for animals, human beings must act like human beings. Women must remember that they are not sex objects as being portrayed in the music. Modesty is the most valuable asset for both women and men. Modesty is so important for both Muslim women and men that in one hadeeth, Prophet Muhammad (peace be upon him) regarded “shame & modesty” as the salient feature of the Islamic culture:

“Every religion has a characteristic (*khulq*) and the characteristic of Islam is shame & modesty (*hayaa*).”
(Muwatta Imam Malik)¹⁷³

The root word for “*hayaa*” (shame & modesty) in Arabic language is “*hayaat*” which means “life or existence”. It means that the life of any nation lies in its shame & modesty. When shamelessness and immodesty will prevail in a nation, it will result in the death of the nation. Hayaa is part of human inherent nature (*fitrah*). Muslim women and men must also not forget their lofty status as the Children of Prophet Adam (may Allah’s peace be on him). Both women and men are recipients of *rooh* (soul created by Allah). Allah has invested both genders with inherent dignity and has made men and women the trustees of Allah on earth as mentioned in the Qur’an at various places:

¹⁷³ Malik, Imam (1402 A.H.). Muwatta Imam Malik. Lahore, Islamic Academy Urdu Bazaar. *Kitaab al-Jaameh* (The Book on Comprehensive Topics), vol. 1, pg. 613

﴿وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ﴾

“And indeed We (Allah) have honored the Children of Adam.” (Surah al-Isra: 70)

ثُمَّ سَوَّاهُ وَنَفَخَ فِيهِ مِنْ رُوحِنَا^ط وَجَعَلْ لَكُمُ السَّمْعَ وَالْأَبْصَرَ
وَالْأَفْئِدَةَ قَلِيلًا مَّا تَشْكُرُونَ ﴿٩﴾

“Then He (Allah) fashioned him (human being) in due proportion, and breathed into him the soul (created by Allah for that person), and He gave you hearing (ears), sight (eyes) and hearts. Little is the thanks you give!” (Surah As-Sajdah: 9)

وَإِذْ قَالَ رَبُّكَ لِلْمَلَائِكَةِ إِنِّي جَاعِلٌ فِي الْأَرْضِ خَلِيفَةً^ط

“Behold, your Lord said to the angels: ‘I will create a vicegerent on earth.’ ” (Surah Al-Baqarah: 30)

Islam elevated the status of both women and men to the highest status that any civilization can imagine as it is also evident in some of the traditions of Prophet Muhammad (peace be upon him) which are given as follows:

“A man came to the Prophet Muhammad asking: O Messenger of Allah, who among people is the most worthy of my good companionship? The Prophet said, your mother. The man said then who is next: the Prophet said, Your mother. The man further asked, Then who is next? Only then did the Prophet say, Your

father.” (Sahih Muslim)¹⁷⁴

*“Whosoever supports two daughters till they mature, he and I will come in the Day of Judgment as this (and he pointed with his two fingers held together).”
(Sahih Muslim)¹⁷⁵*

“Seeking knowledge is mandatory for every Muslim [male and female].” (Ibn Majah)¹⁷⁶

Marriage of Music and Television – Darkness upon Darkness

Among the senses given to human beings by Allah, the senses of hearing and seeing are the strongest. In the Qur’an, Allah reminds us:

قُلْ هُوَ الَّذِي أَنْشَأَكُمْ وَجَعَلَ لَكُمُ السَّمْعَ وَالْأَبْصَارَ وَالْأَفْئِدَةَ قَلِيلًا مَّا تَشْكُرُونَ ﴿٢٣﴾

“Say it is He (Allah) Who has created you, and

174 Sahih Muslim. *Kitaab al-Birr* (The Book of Virtue), vol. 6, pg. 199

175 Sahih Muslim. *Kitaab al-Birr* (The Book of Virtue), vol. 6, pg. 245

176 Sunan Ibn Majah. *Kitab fil Imaan, Baab fadhil Ulama* (Book of Faith, Chapter on the Virtues of Islamic Scholars), hadeeth no. 224, Vol. 1, pg. 160. Narrated by Anas bin Malik. It was also collected by al-Bayhaquee in *Shu’ab al-Eemaan* and by ibn ‘Adee in *al-Kaamil*. Also reported by at-Tabaraanee in his various *Mu’jams*. Al-Albaanee classified it as saheeh in *Saheeh al-Jaami’ as-Sagheer wa Ziyaadatih* (Beirut: al-Maktab al-Islaamee, 3rd ed., 1988) vol.2, p. 727, no. 3913.

endowed you with hearing (ears), seeing (eyes), and hearts. Little thanks you give.” (Surah Al-Mulk: 23)

Music and singing affect the emotions of human beings in two different ways. Music-induced emotions can be conveyed by the tone of the voice of the singer (plus the sounds of the musical instruments) and they can also be conveyed by non-verbal expressions such as laughing, crying, attractive gestures of the female singer, dancing, etc. The effects of music-induced emotions will be much greater when the visual dimension is combined along with the audio dimension. In music videos, there are dramatic visual effects which mesmerize their viewers owing to their combined audio-visual power. Listen, for example, to Dr. Brown and Dr. Hendee, who can be considered the authority in the area of clinical medicine:

“There is a concern that the marriage between television and music is powerful and synergistic. Multisensory input reinforces any message, specifically by enhancing learning and recall.”¹⁷⁷

Many researchers have emphasized the detrimental effects of the combination of music and television. In a laboratory study published in *Youth Society* journal in 1986 regarding the effects of music television (MTV), researchers Greeson and Williams found that when 1 hour of selected music videos were watched by 7th and 10th graders, their conception about the premarital sex changed and they were more likely to approve of premarital sex as compared with a control group of adolescents.¹⁷⁸ Hence,

177 Brown, E.F. & Hendee, W.R. "Adolescents and their music. Insights into the health of adolescents."

178 Greeson, L.E. & Williams, R.A. (1986). "Social implications of music videos for youth: an analysis of the contents and effects of MTV." *Youth Soc.* **18**: 177-189.

musical videos were able to transform the viewpoint and moral sense of their viewers.

In the same vein, a behavioral study reported by Rehman and Reilly found that when people in the study are shown violent music videos, the viewers become desensitized to any kind of violence committed in the real world immediately after viewing the videos.¹⁷⁹ It is clear that many of the messages in both the lyrics and in the visualization of those lyrics are sexual in nature. For example, in Paul McCartney's song titled "We Got Married", the lyrics go as: "Going fast, coming soon, we made love in the afternoon." And in Aerosmith's song titled "Love in an Elevator", the lyrics such as "Lovin' it up as I'm going down" Music videos have profound impact upon their viewers. As the new medium of music videos is introduced into the society, social scientists have started to study its effects. Recently, there has been a growing concern regarding the pernicious effects of rock music and music videos on adolescents because both contribute to a breakdown of morality and to the high teenage pregnancy rate in the United States.¹⁸⁰

In one study, researcher Thomas N. Robinson of the Stanford University Center for Research in Disease Prevention (Palo Alto, California) and his associates examined the affiliation between media, music exposure and self-reported alcohol use. They collected baseline and 18-month follow-up data on media usage (which included television watching, video watching, watching music

179 Rehman, S. & Reilly, S. (1985). "Music videos: a new dimension of televised violence." Penn Speech Comm Ann. **41**: 61-64.

180 Gore, Tipper (1987). Raising PG kids in an X-rated society. Nashville, Abingdon Press.

videos, etc.) and lifetime and 30-day alcohol use for a sample of 1,533 students (ninth graders from six public schools in San Jose, California). In the results of their study they found that there was a 31 percent increased risk of drinking initiation within the next 18 months for each 1-hour increase in watching music videos. The authors of the study noted: "Increased television and music video viewing are risk factors for the onset of alcohol use in adolescents."¹⁸¹ In a similar study performed on music videos by Rubin and colleagues, it was revealed that meanings of a song from a music video version were more potent and favorable in their effects upon the viewers as compared to the audio version alone of the same song.¹⁸² Hence, the visual counterpart to the music could be even more damaging when the audio and video dimensions are combined together. The effect of audio-visual version of music is more potent and synergistic on the viewers.

People Carrying Music on Their Heads - A Prophecy in Hadeeth

Prophet Muhammad (peace be upon him) said in one of his traditions:

"Soon there will be people from my Ummah who will drink wine, calling it by other than its real name. There will be instruments of music and singing on their heads. And they will listen to female singers. Allah will cleave the earth under them and turn others

181 Robinson, T. N. Helen, L.C. & Killen, J.D. (1998). Television and music video exposure and risk of adolescent alcohol use. *Pediatrics*, 102 (5): e54.

182 Rubin, R.B., Rubin, A.M., Perse, E.M. (1986). "Media use and meaning of music video." *Journalism Q* 63: 353-359.

into apes and swine." (Sunan Ibn Majah)¹⁸³

Hence, one of the signs of end of times is that people "will carry musical instruments on their heads." Today when we watch people walking with headphones on their heads playing the music, we see nearly 1400 years old prophecy come true. Commenting on the recent invention of musical instruments on the head, medical researchers Elizabeth F. Brown, MD and William R. Hendee, PhD observe that during the early era of rock music, radios were big in size and hard to carry around but for today's youth, "music is particularly ubiquitous" because:

"Music became portable with the advent of transistor radios. Recent innovations in miniaturization and the development of light high-quality headphones have made it possible for teenagers to envelop themselves constantly in rock music."¹⁸⁴

It is not surprising, though regrettable, that today our modern industrialized society has generated ubiquitous entertainment industry so that people could amuse themselves anywhere on the planet. Walking, running, working, even sleeping, they can listen or watch video of their favorite tunes with the help of miniature music players, such as iPods, cell phones or PDAs. In fact, some of the garment companies offer "personal stereos" to the customers, which comprise of a jacket with a built-in radio and speakers conveniently attached right inside the

183 Sunan Ibn Majah. *Kitab al-Fitan, Baab al-Aqoobat* (Book of Trials, Chapter on Punishments), hadeeth no. 4020, Vol. 3, pg. 447.

This is an authentic hadeeth as discussed in chapter 1.

184 Brown, E.F. & Hendee, W.R. "Adolescents and their music. Insights into the health of adolescents."

hood.¹⁸⁵ Allan Bloom contends about the present-day addiction of music as follows:

“Today, a very large proportion of young people between the ages of ten and twenty live for music. It is their passion; nothing else excites them as it does; they cannot take seriously anything alien to music. When they are in school and with their families, they are longing to plug themselves back into their music.... There is the stereo in the home, in the car; there are concerts; there are music videos, with special channels exclusively devoted to them, on the air nonstop; there are the Walkmans so that no place – not the public transportation, not the library – prevents students from communing with the Muse, even while studying.”¹⁸⁶

Lamenting about the condition of the new generation, which is so much preoccupied with music on its head, Professor Bloom continues:

“But as long as they have the Walkman on, they cannot hear what the great tradition has to say. And, after its prolonged use, when they take it off, they find they are deaf.”¹⁸⁷

Before the advent of Islam, the method of worship of pagan Arabs of Makkah involved clapping and singing while they were doing *tawaaf* of the *Kaaba* (i.e., circumambulating the House of Allah) as it is mentioned in the Qur’an as follows:

185 Chepesiuk, Ron (Jan 2005). "Decibell Hell: The Effects of Living in a Noisy World." Environmental Health Perspectives **113** (1): A35-A41.

186 Bloom, Allan. The Closing of the American Mind.

187 Ibid.

وَمَا كَانَ صَلَاتُهُمْ عِنْدَ الْبَيْتِ إِلَّا مُكَاءٌ وَتَصْدِيَةٌ فَذُقُوا
 الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ ﴿٣٥﴾

*“Their Salat (prayer) at the House (of Allah) was
 nothing but whistling and clapping of hands.”
 (Surah Al-Anfaal: 35)*

Today, with the prevalence of music, the wheel of "Jaahiliyya" (old paganism of Arabia before Islam) has come to a full circle, bringing us face to face with the same ancient paganism. Now, music is present even in the House of Allah (*Kaaba*) indicating the pathetic and somnambulant (sleep-walking) state of some of the Muslims. These days, some Muslims are so much obsessed with modern technology that their cells phones are ringing and they are talking on their cell phones while they are doing *tawaaf* (circumambulating) and the ringer tones of their cell phones are set to the musical lyrics of famous pop-music singers such as Michael Jackson.¹⁸⁸ Similarly, some people set their cell phone ringers to music and they do not feel any shame when their cell phones ring with the music while they are in congregational prayers in the mosques, hence polluting the concentration of Muslims standing next to them in *salaat* (prayers). This is the result of the obsession of some Muslims with music. May Allah protect us from such obsession with music, Ameen.

188 Malik, Adnan (Jan 17, 2005). "The hajj goes high-tech". The Associated Press. (www.msnbc.msn.com/id/6835569)

Chapter 5

Position of Sahabah, Four Imams & other Islamic Scholars

IT IS IMPORTANT to mention here the position of the various companions (*Sahabah*) of the Prophet Muhammad (peace be upon him) as well as pious predecessors (*tabi'een*) regarding the position of music in Islam. Imam Qurtubi in his *Tafseer Ahkam ul Qur'an* and Imam Alusi in his tafseer *Roohul Ma'ani* mentions that the companions unanimously agreed that the music and singing are prohibited but allowed particular exceptions specified by the authentic Sunnah. This includes the four rightly guided Caliphs, the jurists among the Companions such as Ibn Abbas, Ibn Umar, Ibn Masoud and Jaabir ibn Abdullah, as well as the general body of Sahabah.

Position of the Companions of the Prophet (peace be upon him)

Abdullah ibn Masoud

Ibn Masoud, the great companion of Prophet Muhammad (peace be upon him), said the following about music:

"Singing fosters hypocrisy in the heart."

(*Ighathatul Lahfan Min Masaa'id ash-Shaytan*)¹⁸⁹

Abdullah ibn Abbas

“The *duff* (hand drum) is prohibited: and the musical instruments are prohibited.”

(*Ighathatul Lahfan Min Masaa'id ash-Shaytan*)¹⁹⁰

Uthman ibn Affaan

“Ever since I have taken the pledge on the hand of the Prophet Muhammad (peace be upon him), I have neither played music nor told a lie nor touched my private parts with my right hand.” (*Awarif-ul-Ma'arif*)¹⁹¹

Umar ibnul Khattab

Once Umar ibnul Khattab passed by a group of pilgrims and he saw a man singing and the rest of them were listening to his song. Umar said to them:

“May Allah make you deaf, may Allah make you deaf.”

(*Ithaaf as-Saadatul Muttaqeen*)¹⁹²

Aisha As-Siddiqah (the mother of believers)

Once Aisha, the wife of Prophet Muhammad, peace be upon him, went to her brother's house whose daughters were sick. When Aisha reached there, she saw a singer with long hair who was trying to amuse those sick girls by shaking his head as he sang. Upon seeing him, Aisha immediately ordered: “Oh! This is Satan! Get him out. Get

189 Ibn al-Qayyim, al-Jawziyyah. *Ighathatul Lahfan Min Masaa'id ash-Shaytan*,

190 Ibid.

191 Suhrawardi, Sheikh Shahab-ud-din. *Awarif-ul-Ma'arif*.

192 Shafee, Mufti-Mohammad; Mohammad Abdul-Mu'izz (2002). *Islam & Music*. Karachi, Maktaba Darul Uloom Karachi 14.

him out.” (*Sunan Al-Kubraa Lil Bayhaqi*)¹⁹³

Qasim ibn Mohammad

Qasim ibn Mohammad was nephew and also student of Aisha, the mother of the believers. He also was one of the well-known Seven Jurists of Madinah. Once, a man asked him about music and singing. Qasim replied: “I dislike it and forbid people from singing.” The man further asked: “Is it haraam (forbidden)?” Imam Qasim said to him: “Listen my nephew! When Allah is going to separate right from wrong on the Day of Judgment, where is He going to put music and singing?” (*Risala Al-Mustarshadeen*)¹⁹⁴

When the commandments of the Qur`an, the traditions of the Beloved Messenger (peace be upon Him), and the understanding of his companions (may Allah be pleased with all of them) are all taken together, it is quite clear that Islam has called for the prohibition of the use of and listening to the musical instruments. To clarify the point further, the position of the four great Imams and other Islamic scholars will be presented in the following pages.

Position of the Four Imams and Other Islamic Scholars

Among the Islamic scholars, all four imams including

193 Bayhaqi, Imam Abu Bakr Ahmed (1423 A.H./ 2003 CE). Sunan Al-Kubraa. Edited by Muhammad Abd al-Qadir Ata. Beirut, Dar al-Kutub al-Ilmiyah. [Chapter on: Testimony, Section 64: The person who sings and makes it his/her profession. Hadeeth # 21010, 10:378]

194 Al-Muhaasibi, Harith ibn Asad (1383 A.H.). Risala Al-Mustarshadeen. Halb, Maktab Al- Matboo'at Al-Islamia.

Imam Abu Hanifah, Imam Shaafi, Imam Malik and Imam Ahmed ibn Hanbal agree that listening to music is prohibited (*haraam*) in Islam.

Imam Abu Hanifah

Imam Abu Hanifah forbids "listening to all musical instruments, all types of tambourines, hand drums (duff), and even the striking of sticks." ¹⁹⁵

Imam Shaafi

Imam Shaafi said the following about music and singing: "Verily, song is loathsome (*makrooh*); it resembles the false and vain thing (*al-batil*). The one who partakes of it frequently is an incompetent fool whose testimony is to be rejected." (Kitaab al-Umm)¹⁹⁶ In addition, it has been clarified by many of his closest students that Imam Shaafi's position on the issue of music is that of prohibition.

Imam Malik

As for Imam Malik, it is generally understood that he found it to be *haraam* (prohibited), except certain forms of innocent singing (without instruments and without mix gathering), which were allowed by him. Imam Ibn Taymiyyah mentioned that when Ishaq ibn Musa asked Imam Malik about the view of people of Medina regarding singing. Imam Malik replied:

195 Alusi, Mahmud ibn 'Abd Allah. Ruh al-ma'ani fi tafsir al-Qur'an al-'azim wa-al-sab' al-mathani.

196 Shaafi, Imam Mohammad ibn Idrees (died 204 A.H.) (1381 A.H.). Kitaab al-Umm. Egypt, Maktaba al-Kulliyat al-Azhar. Vol. 8, pg. 311.

"Here, in fact, that is done only by the sinful ones." ¹⁹⁷

Imam Ahmed ibn Hanbal

Imam Ahmad ibn Hanbal forbade all but those forms of music which have been mentioned as exceptions in the Sunnah. Imam Ibn Jawzi writes in his book *Talbees Iblees* that when his own son and student, Abdullah, asked Imam Ahmad about his position on music, the Imam replied: "Singing sprouts hypocrisy in the heart; it doesn't please me." ¹⁹⁸

Dahhak

"Music and singing results in the loss of wealth, anger of Allah and destruction of the heart." ¹⁹⁹

Imam Ibn Taymiyyah

The great revivalist and Islamic scholar Imam Ibn Taymiyyah states in his *Majmoo'ul Fataawa*:

"The *madhhab* (school of thought) of the four imams is that all instruments of musical entertainment are *haraam* [forbidden]. It is authentically related in *Saheeh Al-Bukhari* and other compilations that Prophet Muhammad (peace and blessings be upon him) foretold that some of his *Ummah* would seek to make lawful: fornication, the wearing of silk, wine-drinking and musical instruments (*ma'aazif*); and that such people would be turned into apes and swine. The term *ma'aazif* means musical entertainment, as has been mentioned by the scholars of the Arabic language. It is the plural of *mi'zafah*, the instrument upon which one makes musical sounds. None

197 Ibn Taymiyyah, Sheikul Islam (1365 A.H.) *Risala Waj'd wa Samaa*. Lahore, Al-Hilal Book Agency.

198 Ibn al-Jawzee, Imam Abdur Rehman. *Talbees Iblees*.

199 Ibid.

of the disciples of these imams has mentioned the existence of any dissension from the consensus on the prohibition of all instruments of musical entertainments."²⁰⁰

Ibn ‘Abd al-Barr

Ibn ‘Abd al-Barr said: “Among the types of earnings which are *haraam* (forbidden) by scholarly consensus are ribaa (interest), the fee of a prostitute, bribes, payments for wailing over the dead and singing, payments to fortune-tellers and astrologers, payments for playing flutes (musical instruments), and all kinds of gambling. (*al-Kaafi*)”²⁰¹

Hasan al-Basree

Abu Bakr al-Khallaal mentioned that it is reported from Hasan al-Basree (the great teacher of the purification of hearts, i.e., *tazkiyyah*) who said:

“*Duffs* have absolutely no relation to the affairs of Muslims;’ and the students of ‘Abdullaah (bin Mas’ood) used to tear them apart.”²⁰²

It must be noted, however, that in the works of the *fuqaha* (Muslim jurists), it is permissible to play the duff on certain occasions of joy such as weddings, as it is not designed for sole entertainment and pleasure but rather for

200 Ibn Taymiyyah's Majmoo'ul Fataawa, vol. 11, p. 576. quoted in Al-Kanadi, Abu Bilal Mustafa (1986) The Islamic Ruling on Music and Singing.

201 Ibn ‘Abd al-Barr, al-Maliki al-Kaafi quoted in: Shafee, Mufti-Mohammad; Mohammad Abdul-Mu'izz (2002). Islam & Music. Karachi, Maktaba Darul Uloom Karachi 14.

202 Al-Albaani, Muhammad Nassir ud-Deen (1996). Tahrim Alaat al-Tarab (Arabic) [The Prohibition of Musical Instruments]. Egypt, Maktaba Ad-Daleel.

announcement, etc.

Harith ibn Asad Al-Muhasibi

One of the Imams of Islamic spirituality, Harith ibn Asad Al-Muhasibi, explicitly stated his position about singing in his book *Risala Al-Mustarshideen*:

“Music and singing is prohibited for us just like the meat of a dead animal is prohibited.”²⁰³

Junaid Al-Baghdadi

Another great authority on Islamic spirituality (*tasawwuf*), Sheikh Junaid Al-Baghdadi said the following about music: “If you notice that a *saalik* (student of spirituality) is asking for the permission of listening to *Samaa* (religious songs) then this means that he still has spiritual defects in him.”²⁰⁴

Al-Fudayl ibn Iyaad

The great Islamic scholar of the science of *Tazkiyyah*, Al-Fudayl ibn Iyaad’s following remarks about singing can be considered no less than an axiom and a golden rule of thumb:

“*Ghinaa* (singing) is a prelude to *zina* (fornication).”²⁰⁵

Imam Abu Hamid Al-Ghazali

Imam Ghazali, after a long discussion about the permissibility of religious singing (*samaa*) in his book *Ihya Uloom-ud-Din* (Revival of the Islamic Sciences), clarifies that listening to music and singing accompanied with women or the use of musical instruments or lustful

203 Al-Muhasibi, Harith ibn Asad. Risala Al-Mustarshideen.

204 Suhrawardi, Sheikh Shahab-ud-din. ‘Awarif-ul-Ma’arif.

205 Ibid.

poetry are completely prohibited (*haraam*) in Islamic teachings.²⁰⁶

Imam An-Nawawi

Imam An-Nawawi, the great hadeeth scholar whose two books of hadeeth collection *Riyaad as-Saaliheen* and *Arba'een An-Nawawi* have gained widespread acceptance in the Muslim Ummah, said the following about music:

“It is unlawful to use musical instruments – such as those which drinkers are known for, like the mandolin, lute, cymbals, and flute – or to listen to them. It is permissible to play the tambourine [*duff*] at weddings, circumcisions, and other times, even if it has bells on its sides. Beating the *Kuba* [*kooba*], a long drum with a narrow middle, is unlawful” (*Mugni al-muhtaj & Umdat al-Salik*)²⁰⁷

Ibn Qudaamah

Ibn Qudaamah gave the following verdict about listening to music:

“Musical instruments are of three types which are *haraam*. These are the strings and all kinds of flute, and the lute, drum and *rabaab* (stringed instrument) and so on. Whoever persists in listening to them, his testimony should be rejected. (*al-Mughni*)²⁰⁸

206 Ghazali, Imam Abu Hamid (1978). *Ihya Ulum ad-Din*. Karachi, Darul Isha'at Publishers.

207 Keller, Sheikh Nuh Ha Mim (1994) *Reliance of the Traveller* (English translation of Ahmad ibn Naqib al-Misri's *Umdat al-Salik wa Uddat al-Nasik*). Maryland (U.S.A.), Amana Publications. [*Mugni al-muhtaj* 4/429-430 quoted in *Umdat al-Salik*]

208 Ibn Qudama (al-Muqaddisi) (1367 A.H.). *Al-Mughni*. Egypt, Dar al-Minar. Vol. 9, pg. 173.

Sheikh Shahab-ud-din Suhrawardi

Renowned Islamic scholar, Sheikh Shahab-ud-din Suhrawardi is the founder of the Suhrawardi School of spirituality. He has authored a book titled “‘*Awarif-ul-Ma’arif*” which can be considered as the *magnum opus* and master-piece on the subject of the science of *tazkiyyah* (purification of the hearts). In this book, he has devoted two chapters on singing. In the first chapter, he has discussed the permissibility of *samaa* (religious singing) and in the second chapter, the prohibition of singing. In the whole discussion, he did not deviate to the slightest from the stand of the Prophet’s companions and the mainstream Islamic scholars that *samaa* is permissible only under limited conditions. Hence, he writes in the second chapter:

“When people indulge in *samaa* (listening to religious singing), they waste a lot of time. The taste in their prayers is reduced. Those people become addicted to going to the gatherings of *samaa*. In order to seek pleasure from the singers, they arrange for these get-togethers more and more frequently, even though this is not a hidden matter that Sufi scholars consider such kind of gatherings as impermissible and rejected.”²⁰⁹

Abu Ali al-Rudhbaari

Another scholar of the science of *tazkiyyah*, Sheikh Abu Ali al-Rudhbaari was once asked that there is a man who seeks pleasure with musical instruments and claims that “such an act is *halal* (permissible) for me because I have reached to such a (spiritual) station that different conditions do not affect me.”

Sheikh Abu Ali retorted: “Yes, that person has reached a

209 Suhrawardi, Sheikh Shahab-ud-din. ‘Awarif-ul-Ma’arif.

station. But where? In the Hell-fire!”²¹⁰

Sheikh Ahmad Sirhindi Farooqi

Sheikh Ahmad Sirhindi Farooqi (also known as *Mujaddad Alf Saani*) was the great Islamic reviver who was largely responsible for the reassertion and revival of Islam in India in the Second Millenium al-Hijra against the Mogul emperor Akbar and his anti-Islamic government. He wrote the following about music in his famous *Maktubat* (Collected Letters), *Book 1, Letter No. 266*:

“Religious music, singing and dancing in reality belong to amusement and vain play (*lahw wa la’ab*).... There are so many Qur’anic verses, Prophetic traditions (ahadeeth) and narrations of scholars (*fuqaha*) about prohibition of music and singing that it is hard to count them. In spite of that, if someone tries to bring an abrogated tradition or unreliable narration to prove the permissibility of music then his claim will be rejected because no Islamic jurist in any period in Islamic history has given a *fatwa* (legal ruling) in favor of music and singing or dancing.... Some immature Sufis of our times, by using the actions of their teachers as a pretext, have made religious music and singing as their *Deen* and consider it as a form of worship. Qur’an tells us about such people: ‘*People who took their religion as an amusement and play.*’ (Surah Al-A’raf: 51) ... All praise is due to Allah and it is His Blessings that our spiritual teachers did not suffer from this disease and kept followers like us away from such matters.”²¹¹

210 Al-Haythami, Ibn Hajar Al-Makki, *Kaf-ur-Ra’a* quoted in: Shafee, Mufti-Mohammad; Mohammad Abdul-Mu’izz. Islam & Music.

211 Sirhindi, Sheikh Ahmad Farooqi (n.d.).trans. from Persian into Urdu by Syed Zawwar Hussain Shah. Maktubat Mujaddad Alf Saani (Collected Letters). Karachi, Idara Mujaddadia.

Sheikh Nuh Ha Mim Keller

Sheikh Nuh Ha Mim Keller is a contemporary scholar. Formerly a Catholic, he became Muslim in 1977 at al-Azhar in Cairo, and later studied the traditional Islamic Sciences of hadeeth, Shafi'i and Hanafi jurisprudence, legal methodology (*usul al-fiqh*), and tenets of faith (*`aqidah*) in Syria and Jordan, where he has lived since 1980. He has the following to say about music:

“If there is *taqwaa* and *Eman*, the ruling is clear that the primary basis for musical instruments is that they are *haraam* [forbidden]. It is clear from the ahadeeth and the ahadeeth are *Saheeh*.... If you want to poison your *rooh* [soul], listen to music.

People who think it is permissible to listen to records and jazz concerts are blind and the *fuqaha* [jurists] who give out as a *fatwa* [legal opinion] are blind because part of fatwa consists in *tazkiyyah-tun-nafs* [purification of the self]. This is the *fatwa*-interest. It is not to let people do anything they want.

And how many people giving *fatwas* are not *muftees* in our times, even if they memorized all the books of all the *madhabs* and they are Imam al-Azhar or whoever else. If they gave the *fatwa* that music is ok, then they don't understand the effect of music on the nafs.”²¹²

Sheikh Abdul Aziz ibn Baaz

Sheikh Abdul Aziz ibn Baaz, the Grand Mufti of Saudi Arabia and an authority of Islamic sciences, issued the following verdict about music and singing:

“Listening to music and singing is *haraam* (forbidden) and it is an evil practice. It hardens the hearts and prevents

212 Keller, Sheikh Nuh Ha Mim (2002 - 2005). Is listening to the recorded music permissible? (audio)
(<http://www.sunnipath.com/Resources/Questions/QA00004456.aspx>)

people from remembrance of Allah and establishing the prayers.”²¹³

Mohammad Taqi Usmani (former Justice)

Renowned Islamic scholar and former Judge of the Islamic Shari’ah Court of Pakistan, Mohammad Taqi Usmani, writes in his book *The Reform of Society*:

“At the time of the Prophet Muhammad (peace be upon him) and during the time of his companions, non-Muslim people of the world were fond of musical and other entertainments. It was quite possible to create such entertainments in order to convey the message of Islam to them. But the companions of Prophet Muhammad (peace be upon him) did not try to amuse people by dramas, music and plays and instead, they conquered the hearts of people by presenting their exemplary character to them. Today, if we are not willing to change our non-Islamic habits and customs for the sake of Islamic preaching and we want to propagate the message of Islam by merely making dramas, musical shows and films then only Shaitaan could be the inventor of such ideas.”²¹⁴

Conditions in which Singing is Permissible

Since in the above discussion it was mentioned that certain exceptions do exist, they will be elucidated here. The exception that is made comprises of singing and playing

213 Saad, Abu (2003). *Playing and Listening to Music & Singing: In Light of Qur'an and Sunnah* (in Urdu). Karachi, Dar-ut-Taqwa.

214 Usmani, Justice Mohammad Taqi (1998). *Islaah-e-Muashara (in Urdu) (Reform of Society)*. Karachi, Maktaba Darul Uloom.

the duff on the occasions of celebrations. As far as the rest of the musical instruments are concerned (other than the duff), they are not permissible under any circumstance. It must also be noted that most of the music employed these days in weddings goes beyond the Islamic zone of permissibility. The *duff* is a round hand drum that resembles a tambourine without the metal disc attachments. We know that on special occasions, like weddings and *Eid*, it was allowed. We find this in the following traditions:

It has been narrated by Ayesha (the wife of Prophet) that once Prophet Muhammad (peace be upon him) came home and at that time two little girls were singing songs about the battle of Buath. Prophet (peace be upon him) laid down on the bed and he turned his face away. Then, Abu Bakr came and scolded me and said: "These musical instruments of Satan in the house of the Prophet of Allah (peace be upon him)!" Prophet Muhammad turned to him and said: "Leave them." When Abu Bakr got busy in other matters, I told the two girls to leave and they left. That was the day of Eid. They Abyssinians were playing I the Masjid with shields and lances. Then either I asked the Messenger (peace be upon him) or he himself said: 'Do you want to have a look?' I said, 'Yes,'. So he let me stand behind him, with my cheeks against his cheeks and said: 'Carry on Banu Arfidah.' When I became bored, he asked, 'Is that enough for you?' I said, 'yes'. He said, 'Then you may leave.'" (Sahih Al-Bukhari)²¹⁵

Muhammad ibn Haatib Al Jumahi relates that the

215 Sahih Al-Bukhari. *Kitaabul Eideen* (The Book of Two Eids, Chapter on spears and shields on Eid day), Vol. 2, hadeeth # 949 & 950, pg. 121, 122.

Messenger of Allah (peace be upon him) said:
"The difference between the unlawful and the lawful (in marriage celebration) is the duff and the voice".
(Ibn Majah; At-Tirmidhi) ²¹⁶

It was narrated by Aisha that when she prepared a lady as a bride for a man from the Ansar, the Prophet (peace be upon him) said: "O Aisha! Haven't you got any amusement (during the marriage ceremony), as the Ansar like amusement?"

(Sahih Bukhari) ²¹⁷

Hence, on the occasions of marriage and *Eid*, we have been allowed the singing and the *duff* as the above-stated traditions clearly specify.

In Conclusion: The Legal Ruling on Listening to Music & Singing

As stated in the beginning of the book, in the Islamic Shar'iah, the rulings are based on how we approach the issue. This includes understanding the Islamic commandment from the text of the Qur'an and the Sunnah (sayings of Prophet Muhammad peace be upon him). Then, we take that understanding and apply it to the issue as it exists in reality. By combining our understanding

216 Sunan Ibn Majah. *Kitab an-Nikah, Baab e'laan an-Nikah* (Book on Marriage, Chapter on Announcing a Marriage), hadeeth no. 1896, Vol. 2, pg. 46. And At-Tirmidhi. *Kitab an-Nikah* (Book on Marriage) Vol. 1, pg. 386. Imam Tirmidhi has regarded this hadeeth as *hasan* (good) in its chain.

217 Sahih Al-Bukhari. *Kitab un-Nikah* (Book on Marriage) Vol. 6, hadeeth # 5162, pg. 632.

from the Qur'an and the Sunnah and applying it to the issue, we give the *fatwa* (legal ruling) on the permissibility or the impermissibility of the issue in hand. In doing so, we also look at the harms and the benefits related to the issue at hand. The approach of the Islamic Shari'ah is to weigh out the benefits and harms of everything because the ultimate aim of the Islamic Shar'iah is to benefit the society.

We can dissect the problem into three parts:

1. Musical Instrument (duffs, piano, guitar, flute, etc.)
2. Lyrics
3. Singer or one who composes music

We have looked at the evidences from the Qur'an and the Sunnah regarding music & singing. We have also looked at the position taken by the Prophetic companions as well as our great Imams and other Islamic scholars regarding music & singing. Furthermore, we have scientifically looked at the harms caused by music to the individuals and the society. Hence, when we apply our understanding from all of these sources to the issue of listening to music and singing, we give the following decisive ruling with regards to music:

Musical instruments that are designed solely for entertainment are *haraam* (unlawful), with or without singing. Moreover, the use of the sound of musical instruments generated by any means whatsoever (digitally produced or computer-generated or even produced by the mouth of the singer) is also *haraam*. However, majority of the Islamic scholars permit the use of *duff* (tambourine) to be played on special occasions by men or women in separate-sex gatherings. In addition, the use of natural

sounds (such as the waterfall sound or chirping of the birds, etc.) in singing does not constitute musical sounds.

As far as the songs are concerned, if their lyrics consist of anything that is unlawful or the environment in which singing is carried out is unlawful (such as singing in mixed gender gatherings, vain amusement and entertainment, singing by professional singers, etc.) or they prevent one from the obligatory duties, then they will be *haraam* (unlawful). If the songs are free from the abovementioned things and they are NOT accompanied by any musical instruments (except the use of duff) or the sound of musical instruments generated by any means whatsoever (digitally produced or computer-generated, etc.), then it will be permissible to sing them.

Critical Analysis of Arguments used in Favor of “Islamic” Music

IS THERE ANY SUCH thing as “Islamic music”? Can we listen to “Islamic” music? Can music be used to further the noble cause of the spread of Islam? Is the subject of music a highly controversial issue in Islam? The purpose of this chapter is to provide answers to all these questions by logically analyzing some of the arguments used in favor of music by some Muslims.

If we simply look at the Islamic history, we will notice that there is not a single Islamic scholar who took music as his profession. Since human nature needs novelty, Islam is acutely aware of the fact that even religious music eventually leads to *haraam* (forbidden) music. In fact, there is nothing Islamic in “Islamic music” just like the terms “Islamic bingo” or “Islamic beer” or “Islamic socialism” do not exist in the vocabulary of Islam. If we put the “halal” (permissible) label on a beer bottle, it will not make it pure. That is only a deception to the eyes. Alcohol can still not be used for inspiring us for any noble cause or simply as a mild entertainment. Similarly, if we recite *takbeer* (the name of Allah) while slaughtering a pig, this will not make pork meat to be *halal* (permissible).

If we call the interest (earned on our money deposited in the banks) a profit, it will still be usury, which is absolutely forbidden in Islam. So it is manifestly erroneous for Muslims – particularly some ‘*Ulama*’ (scholars) who follow the so-called ‘modernist’ trend set by modernist scholars and intellectuals by using terms as “Islamic music”. They confuse Islam and music and are thus responsible for the confusion of Muslims and for leading them astray. Some of them even have the nerve to suggest that the Sahabah and Taabi’een listened to music and singing, and that they saw nothing wrong with it. They cannot produce *saheeh isnaads* (authentic chains of transmission) going back to these Sahabah and Taabi’een, proving what they falsely attribute to them with respect to music. Imam Muslim mentioned in his introduction to his Saheeh Muslim that Abdullah ibn Mubarak said: “*Isnaad is part of religion. Were it not for the isnaad, whoever wanted to could say whatever he wanted to.*”²¹⁸

Listening to music is a non-Islamic practice that has been clearly prohibited by Allah and His messenger (peace be upon him) and there can never be such a reality as “Islamic music”. Music and Islam are as much far apart as East and West. Based on the evidence from the Qur’an, Sunnah and the verdicts of the Islamic scholars, we can say:

***“Oh! Music is music and Islam is Islam,
And never the twain shall meet.”***

In the following pages, some of the most common arguments put forward by people in favor of music are presented. The response to each argument contains a

218 Muslim, Imam. Sahih Muslim See: *Introduction*

critical and logical analysis of that argument.

Prohibition of Music – Is it a controversial Issue or a Matter of Consensus in Islam?

Argument:

Music is a highly controversial issue in Islamic jurisprudence. Many eminent scholars have considered it forbidden. However, there are other eminent scholars – classical and contemporary, who permit singing and the use of musical instruments.

Response:

The good question to ask such people is that: “Are you able to name one scholar who claimed “Music is a highly controversial issue in Islamic jurisprudence”? No doubt, it is true that some contemporary scholars hold the usage of musical instruments permissible with certain conditions attached. Nevertheless, it does not render the issue a controversial one in Islamic Law.

Here, we must understand a fundamental maxim that rules the Islamic spirit and Law. That a handful of scholars hold a view which opposes the overwhelming majority makes neither the issue controversial, nor the difference a tolerable one. This axiom is agreed upon amongst the jurists, which becomes apparent whilst they discuss the jurist maxim which states:

“There is NO censure in issues of disagreement, while the censure is only in issues of consensus.”²¹⁹

219 Al-Haddad, Haytham bin Jawwad (June 01, 2007). Music: A Simple Matter of Disagreement?. www.islamicawakening.com.

The scholars explained the meaning of “issues of disagreement” by stating that odd or weak opinions are excluded from this principal altogether, rendering them open for censure. For this reason Ibn al-Qayyim in his work *I'laam ul Muwaqqi'een* explains at length the difference between issues subject to *Ijtihad* with conditions attached, and issues not subject to *Ijtihad*, even if there may be scholars who held a contrary opinion.

Failing to differentiate between the two issues, or not implementing this rule leads to major legal problems.²²⁰ In fact, this will lead to destruction of Islam completely. Although, this might come as a surprise for us, it is important that we open our hearts and minds to certain truths. If we were to read through the works on comparative *fiqh*, especially the voluminous manuals such as *al-Mugni*, *al-Majmu*, *Fath al-Bari*, *Umdat al-Qari* or *al-Tamheed*, we will rarely find a legal issue that is free from any dispute; and if we were to accommodate differences at every legal dispute, we would end up with no Islam at all. It is precisely for this reason that the scholars would often say:

“One who deliberately seeks out religious allowances becomes a heretic (*zindiq*)”

It must be noted that merely because there happens to be any level of difference of opinion over an issue, does not necessarily render the difference as a tolerable one. The tolerable difference is where there is room for *Ijtihad*, which occurs only when the difference of opinions is a major one. Moreover, it must be performed objectively

220 Ibid.

and sincerely.²²¹

Having said that, let's focus our attention on the microscopic minority of scholars in the past who have been reported to have considered music as permissible, which include Ibn Hazm, Shawkani, Al-Nabulsi and Al-Ghazali. It must be noted that none of those scholars lived in the first two-centuries after the death of the Prophet (peace be upon him). In the period closer to Prophet Muhammad (peace be upon him), his companions and the pious predecessors, pioneers of Islamic *tasawwuf* and all four great Imams, music and singing accompanied with music were considered prohibited in Islam.

Ibn Hazm did not accept the hadeeth of Sahih Bukhari regarding the prohibition of music. Ibn Hazm was no doubt a virtuous and astute scholar, but his personality was full of contradictory qualities. He belonged to the school of Zaahiri fiqh (those who apply only literal wordings of Qur'an and Sunnah in assessment of judicial issues). This fiqh is obsolete and outdated now. In the area of hadeeth assessment and verifications, Ibn Hazm held some very abnormal and unfounded views. Al-Haafidh Ibn Abdul-Haadi, the accomplished hadeeth scholar and student of Ibn Taymiyyah, says of Ibn Hazm that "he often errs in his critical assessment of the degrees of traditions and on the conditions of their narrators." For example, he was not even aware of the name of Imam Tirmidhi, famous compiler of the traditions and student of Imam Bukhari. Hafiz Dhahabi writes about Ibn Hazm in his book:

"Ibn Hazm's statement that Imam Tirmidhi is *majhool* (unknown) is a baseless claim. In fact, Ibn Hazm was completely unaware of Imam Tirmidhi and his book

221 Ibid.

of Prophetic traditions *Jaami Tirmidhi*.”
(*Mizaanul E'tidaal*)²²²

Hafiz Ibn Hajar al-Asqalaani, a well-known hadeeth scholar, in *Lisaanul Mizaan* has the following to say about Ibn Hazm:

“Ibn Hazm possessed great memory but due to his excessive reliance on memory, he often made errors in his critical assessment of the degrees of traditions and on the conditions of their narrators and he would often suffer from the worst kind of whims.”

(*Lisaanul Mizaan*)²²³

As far as Imam Ghazali is concerned, he clarifies in his book *Ihya Uloom-ud-Din* (after a long discussion about the permissibility of religious singing (*samaa*)) that listening to music and singing accompanied with women or the use of musical instruments or lustful poetry are completely prohibited (*haraam*) in Islamic teachings.²²⁴ Hence, we can see that Imam Ghazali had placed strict conditions which have to be fulfilled when listening to religious music (*samaa*). When we look at the most sophisticated musical instruments today and the environment in which music is played and lyrics of the songs, it is clear that all the prerequisite conditions for listening to religious music that were set forth by people like Imam Ghazali are nullified and, hence, make the act of listening to music and singing accompanied by it an impermissible act based on the standards set forth by Imam Ghazali. Contemporary Islamic researcher, Khalid

222 Dhahabi, Hafidh Shamsuddin (1382 A.H.) Mizaanul E'tidaal. Cairo, Dar al-Ihya Kutub al-Arabiyya.

223 Ibn Hajar al-Asqalaani (1423 A.H./ 2002 CE) Lisaanul Mizaan. Edited by Sheikh Abdul Fattah Abu Ghuddah, Beirut.

224 Ghazali, Imam Abu Hamid. Ihya Ulum ad-Din.

Baig, in his path-breaking book *Slippery Stone*, discusses the position of Ghazali in the following words:

“Interestingly, most people who refer to his arguments seem to forget his conditions. For example few realize that al-Ghazali declared samaa to be impermissible for the youth, the target audience of most music business today.... In other words music fans have found in al-Ghazali a convenient prop on which to hang the justification for their indulgence. But this is an exception of al-Ghazali. Anyone who wants to seriously understand the issue must not separate al-Ghazali’s conditions from his arguments. When that is done those invoking al-Ghazali in support of their license may be in for a rude shock. Al-Ghazali does use words like haraam and makruh for activities and conditions that describe most of what is going on today even in the nashid department, let alone the secular music.”²²⁵

Let’s take the case of scholars like Abdal Ghani Al-Nabulsi who was of the opinion of permissibility of religious music. The verse of Surah al-Jumu’ah which mildly rebukes amusement during the time of prayers goes as: “And when they see some merchandise or amusement, they break away to it, and leave you (O Prophet) standing. Say, “What is with Allah is much better than amusement and merchandise, and Allah is the best giver of sustenance.” (Surah Al-Jumu’ah: 11) Abdal Ghani Al-Nabulsi claimed that the way amusement has been mentioned in this verse shows that there seems to be

²²⁵ Baig, Khalid (2008). Slippery Stone: an inquiry into Islam's stance on music. Garden Grove (California), Open Mind Press.

nothing wrong with it.²²⁶ Hence, Al-Nabulsi unsuccessfully tried to use this argument in defense of *samaa* (religious singing) and the widely circulated fatwa of al-Azhar has also copied this argument to prove that music and singing is legitimate.²²⁷ This reasoning has been very strongly refuted by the famous commentator on the Qur'an, Al-Alusi in his tafseer *Ruh al-Ma'ani* where he stated:

“Shaykh ‘Abd al-Ghani al-Nabulsi, may Allah forgive him, argued for the permissibility of lahw from this verse of Surah al-Jumuah. You should know that that is based on a claim and a misconception. Even stranger is his argument from the conjunction between permissible trade and lahw in the beginning of the verse. And that is also weird that he wrote epistles to show their permissibility that are used by a group attributed to Mawlana Jalal al-Din al-Rumi. These epistles revolve around arguments that are weaker than the waist of the baby gazelles These are baseless lies that no sensible person can accept.”²²⁸

Regarding Shawkani in his position on music, it seems that he just followed Ibn Hazm due to his love for

²²⁶ Al-Nabulsi, Abdal Ghani (1302 A.H.). Idaah al-Dalaalat fi Samaa al-Alaat (Explaining the arguments for listening to instruments). Damascus.

²²⁷ Dar al-Ifta' al-Masriyya. <http://www.dar-alifta.org>. Fatwa number 3280, dated 12 August 1980. quoted in: Baig, Khalid. Slippery Stone: an inquiry into Islam's stance on music. The English translation of this fatwa, done by Michael Mumisa, has been widely promoted by a Muslim music business in the UK.

²²⁸ Al-Alusi, Ruh al-Ma'ani, Surah al-Jumu'ah, verse 11, 28:417.

Zaahiree school of thought (Zaahiree school of thought was initially strengthened by Ibn Hazm but it is almost obsolete today). Otherwise, all the major Hanbali scholars such as Imam Ahmed ibn Hanbal, Imam Ibn Taymiyyah, Ibn Jawzi, Ibn Al-Qayyim, Ibn Quddama, etc. regarded music as forbidden in Islam (see Chapter 5 for references to all those Hanbali scholars mentioned here).

The assumption about music being a controversial topic only underlines the lack of research on one's part. It has been clearly shown in this book that the vast majority of the scholars throughout the Islamic history have agreed that music is forbidden. An obvious question that arises here is how can the vast majority of scholars from all legal schools throughout the past fourteen centuries agree on the prohibition of musical instruments, while the truth happens to be to the contrary? Would it not occur to us that by adopting the other view, we are implicitly imputing error on such a vast majority of the scholars throughout the past fourteen centuries? Why would Allah order us on one hand: "Ask people of knowledge if you do not know", while Prophet would declare that the scholars are the inheritors of the Prophets, yet, on the other hand, such a vast majority of the scholars will consent to an invalid legal opinion for over fourteen centuries? Does this not, in turn, cast doubt on the integrity of Islam, which was conveyed to us by none other than these scholars?

Hence, it should not cross our mind as to why and how would a scholar oppose such a vast majority of the scholars. The question more worthy of springing in our minds is: *How can such a vast majority of scholars be wrong in believing musical instruments to be forbidden?*

To sum up, both Imam Qurtubi in his *Tafseer Ahkam ul Qur'an* and Imam A'lusi in his tafseer *Roohul Ma'ani* mention that the companions unanimously agreed upon the prohibition of music and singing but allowed particular exceptions specified by the authentic Sunnah. This includes the four rightly guided Caliphs, the *fuqahaa* (jurists) among the Sahabah such as Ibn Abbas, Ibn Umar, Ibn Masoud and Jaabir ibn Abdullah, as well as the general body of Sahabah. Imam Ibn Taymiyyah wrote in his *Majmoo' Al-Fataawa*:

“The view of the four Imams is that all kinds of musical instruments are *haraam* (forbidden). It was reported in Saheeh al-Bukhari and elsewhere that the Prophet (peace be upon him) said that there would be among his ummah those who would allow zinaa (fornication), silk, alcohol and musical instruments, and he said that they would be transformed into monkeys and pigs... None of the followers of the imams mentioned any dispute concerning the matter of music.” (*al-Majmoo'*, 11/576)

Unintentional Hearing of Music

Argument:

How can we consider music as forbidden in Islam when there is music everywhere? When we go to the supermarkets, offices, restaurants, stores, etc, we are bombarded with music. There is no way to escape music in this technological age.

Response:

There is a difference between listening and hearing. If we happen to “hear” music while we are in certain public place against our free will, this does not justify “listening”

to music. Imam Ibn Taymiyyah commented on this matter in his *Majmoo' Al-Fataawa*:

“Concerning (music) which a person does not intend to listen to, there is no prohibition or blame, according to scholarly consensus. Hence blame or praise is connected to listening, not to hearing. The one who listens to the Qur'an will be rewarded for it, whereas the one who hears it without intending or wanting to will not be rewarded for that, because actions are judged by intentions. The same applies to musical instruments which are forbidden: if a person hears them without intending to, that does not matter.” (*al-Majmoo'*, 10/78)

Answers to Some Commonly Raised Objections

Argument:

We are listening to music and singing because everybody in the society is doing it (listening to music).

Response:

The Qur'an tells us that any thing done by the majority of people is not a justification to make it permissible. Music has been prohibited by Allah and His Messenger (peace be upon him). In fact, all the prophets of Allah came to this world at a time when the majority of people were not obeying Allah to such an extent that the deviance appears norm in the society. Qur'an tells us not to follow the majority:

وَإِنْ تُطِيعْ أَكْثَرَ مَنْ فِي الْأَرْضِ يُضِلُّوكَ عَنْ سَبِيلِ اللَّهِ إِنْ يَتَّبِعُونَ إِلَّا
الظَّنَّ وَإِنْ هُمْ إِلَّا يَخْرُصُونَ ﴿١١٦﴾

“If you follow the MAJORITY of people on Earth, they will lead you astray. That is because they follow conjecture and fail to think.” (Surah Al-An’am:116)

The Qur’an also says:

وَإِنَّ كَثِيرًا مِّنَ النَّاسِ لَفَاسِقُونَ ﴿٤٩﴾

“And truly, most of people are rebellious and disobedient (to Allah).”

(Surah Al-Maidah: 49)

The criterion between truth and falsehood is not the majority but it is the Qur’an and Sunnah (way of Allah’s messenger). Any act or any custom that passes the criteria set forth by the Qur’an and Sunnah is the truth. Dr. Muhammad Iqbal, the famous poet of Islam, said in one of his poetic verses:

"Falsehood likes dual nature (hypocrisy) whereas truth is one, Do not accept the compromise of truth and falsehood."
(Kulliyat Iqbal)

Argument:

If this thing (music) is prohibited in Islam, why was this not clearly mentioned in the Qur'an? We only obey the commandments of the Qur'an.

Response:

Another excuse propounded by people who are indulged into the things prohibited in Islam is to say: "If this thing (e.g., music) is prohibited in Islam, why was this not clearly mentioned in the Qur'an? We only obey the commandments of the Qur'an." This objection, which is not new, was raised by many hedonists (pleasure-seeking), apologetics as well as modernist Muslims over the whole course of Islamic history. Qur'an provides a clear and conclusive proof of the prohibition of music in Islam. However, we must go to the *Sunnah* (authentic traditions) of the Messenger of Allah (peace be upon him) for further clarification of any commandment of Islam. The Qur'an is general (*muj'mal*) and does not go into the fine details of the various commandments and directs us to follow Prophet Muhammad (peace be upon him) for guidance. The Qur'an tells us clearly:

وَمَا آتَاكُمُ الرَّسُولُ فَخُذُوهُ وَمَا نَهَاكُمْ عَنْهُ فَانْتَهُوا

"And whatever the Messenger gives you, take it. And whatever he forbids, abstain from it."

(Surah Al-Hashr: 7)

Mohammad Asad explains in his book *Islam at the Crossroads* that the rejection of the Sunnah by some of the present day Muslims is the outcome of a feeling of inferiority complex which those Muslims suffer from when they are confronted with the dazzling Western civilization. He notes:

"This "Westernization" is the strongest reason why the Traditions of our Prophet and, along with them, the whole structure of the Sunnah have become so unpopular today. The Sunnah is so obviously opposed to the fundamental "ideas underlying Western civilization that those who are fascinated by the latter see no way out of the tangle but to describe the Sunnah as an irrelevant and therefore not

compulsory, aspect of Islam — because it is ‘based on unreliable Traditions.’ After that, it becomes easier to twist the teachings of the Qur’an in such a way that they appear to suit the spirit of Western civilization.”²²⁹

Our beloved Prophet (peace be upon him) prophesized in his traditions about the kind of people among Muslims, who would raise such objections on the commandments of Islam. One tradition narrated by Abu Rafi’ goes as follows:

“Let me not find one of you reclining on his couch when he hears something regarding me which I have commanded or forbidden and saying: We do not know. What we found in Allah's Book, we have followed only that.” (Sunan Abu Dawud)²³⁰

In another tradition narrated by Al-Miqdam ibn Ma'dikarib, Prophet Muhammad (peace be upon him) warned us:

“Beware! I have been given the Qur'an and something like it, yet the time is coming when a man replete on his couch will say: Keep to the Qur'an; what you find in it to be permissible treat as permissible, and what you find in it to be prohibited treat as prohibited.” (Sunan Abu Dawud)²³¹

229 Asad, Muhammad (1991). Islam at the Crossroads. Lahore, Sh. Muhammad Ashraf Publishers.

230 Sunan Abu Dawud. *Kitab al-Sunnah* (The Book on Model Behavior of the Prophet). Vol. 3, pg. 457. This hadeeth has been authenticated by Sheikh al-Albanee in *Saheeh Sunan Abu Dawud* Book 40, No. 4587 and 4606.

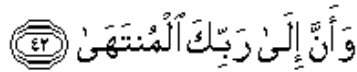
231 Abu Dawud, Sulayman bin Ash'as Sajastani (1983). Sunan Abu Dawud. *Kitab al-Sunnah* (The Book on Model Behavior of the Prophet). Vol. 3, pg. 451. This hadeeth has been authenticated by Sheikh al-Albanee in *Saheeh Sunan Abu Dawud* Book 40, No. 4587 and 4606.

Argument:

I am listening to music because I am just killing time.

Response:

First of all, the person must realize that we do not kill time. Actually, it is time that kills us. With every breath, with every tick of the clock, as the time passes, we get closer to our final destination, to our grave, to our death:



“And that to your Lord (Allah) is the end (Return of everything).” (Surah An-Najm: 41)

The Prophet (peace be upon him) spoke to us about how much we lose when we waste our time, saying: *“There are two blessings that many people squander: health and time.”* (Sahih Al-Bukhari)²³²

One cannot dispute the fact that spending time in any entertainment consumes time that ought to be reserved for carrying out religious obligations and doing good deeds. We all know that we will be standing before Allah and questioned about how we spent our time – Did we spend our time wisely or did we just kill it as said in a hadeeth of Prophet Muhammad (peace be upon him) narrated by Abi Barza Aslami:

“No one will be permitted to turn his two feet away on the Day of Resurrection until he is questioned about

232 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) Sahih Al-Bukhari. *Kitab ar-Rikak* (Book on Matters which Soften the Hearts) Vol. 7, hadeeth # 6412, pg. 682.

the following: about his life, how he spent it; his knowledge, how much he acted upon it; his wealth, how he earned it and spent it; and his body, how he employed it.”

(At-Tirmidhi) ²³³

Islam does not like people involving themselves in trivial pursuits. Furthermore, even if we accept that the person who says, “I am just killing time by listening to music” is doing what he says, he is also killing something else – his/her sense of morality, which is a major loss.

Hadeeth about Two Girls Singing to Aisha, the Mother of Believers

Argument:

Music is permissible in Islam because it is mentioned in a hadeeth that two girls were singing to Aisha (the mother of believers) and at that time, Prophet Muhammad (peace be upon him) was there. In addition, there is another hadeeth about the Abyssinians playing in the mosque of the Prophet in which the Prophet (peace be upon him) showed that to Aisha. These traditions can be used as evidence that music and singing is allowed in Islam.

Response:

People who try to make music permissible quote the hadeeth of Aisha, which is as follows:

²³³ Tirmidhi, Imam Abu Esa (1988). At-Tirmidhi. Lahore, Zia ul Ihsan Publishers. *Abwaab Sifat al-Qiyaamah* (Chapters on Attributes of Judgment Day) Vol. 2, pg. 67. Imam Tirmidhi has regarded this hadeeth as *hasan* (good) and *saheeh* (authentic) in its chain.

It has been narrated by Ayesha (the wife of Prophet) that once Abu Bakr came to her home and at that time two Ansaari girls were singing songs about the battle of Buath. And they were not professional singers. Abu Bakr scolded me and said: "These musical instruments of Satan in the house of the Prophet of Allah (peace be upon him)!" And it was the day of Eid. So Allah's Messenger said to him: "O Abu Bakr, there is an Eid for every people and this is our Eid day." (Sahih Al-Bukhari)²³⁴

Another version of this hadeeth provides some other details about this incident:

It has been narrated by Aisha (the wife of Prophet) that once Prophet Muhammad (peace be upon him) came home and at that time two little girls were singing songs about the battle of Buath. Prophet (peace be upon him) laid down on the bed and he turned his face away. Then, Abu Bakr came and scolded me and said: "These musical instruments of Satan in the house of the Prophet of Allah (peace be upon him)!" Prophet Muhammad turned to him and said: "Leave them." When Abu Bakr got busy in other matters, I told the two girls to leave and they left. That was the day of Eid. The Abyssinians were playing in the Masjid with shields and lances. Then either I asked the Messenger (peace be upon him) or he himself said: 'Do you want to have a look?' I said, 'Yes,'. So he let me stand behind him, with my cheeks against his cheeks and said: 'Carry on

234 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) Sahih Al-Bukhari. *Kitaabul Eideen* (The Book of Two Eids, Chapter on Sunnah of the two Eid days for Muslims), Vol. 2, hadeeth # 952, pg. 123.

Banu Arfidah. 'When I became bored, he asked, 'Is that enough for you?' I said, 'yes'. He said, 'Then you may leave.''' (Sahih Al-Bukhari)²³⁵

1. The first of these traditions, which is widely quoted by people who try to justify the permissibility of music, has the Arabic words "*Endi jaariyataane tughanniyaane*" which translates, as "there were two little girls who were singing". While explaining the word "*jaariya*" in *Umdatul Qaari*, his commentary of *Sahih Al-Bukhari*, Sheikh Ai'nee writes as follows: "Among women, *jaariya* refers to a little girl who has not reached the age of puberty just like *ghulam* refers to a little boy who has not reached the age of puberty."²³⁶ This kind of singing is in no way similar to the kind of singing by sexually attractive female singers in the present days. In fact, in Islam there is no room for mixed gatherings where men and women freely mix with each other and listen to each other's singing even on the occasions of marriage or *Eid*.

2. In both versions of this tradition, it is stated that Abu Bakr objected on the singing by those girls. This in itself shows that Abu Bakr must have heard of the prohibition of music and singing from Prophet Muhammad (peace be upon him) and that is why he thought that this prohibition includes every instance. Messenger of Allah (peace be upon him) clarified to Abu Bakr that on the occasion of Eid, it is permissible (under

235 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) Sahih Al-Bukhari. *Kitaabul Eideen* (The Book of Two Eids, Chapter on spears and shields on Eid day), Vol. 2, hadeeth # 949 & 950, pg. 121, 122.

236 Abdul Ghaffar, Hasan (Jan 2003). "Islam and Music". *Meesaq monthly*.

limitations). In addition, Prophet Muhammad (peace be upon him) did not express his pleasure on this act. For this reason, he did not participate in that act but turned his face away. If it were a commendable act, Prophet (peace be upon him) would have participated in it. (*Tafseer Ruh al-Ma'ani*, vol. 21)²³⁷ There is a difference in hearing something and listening to something.

3. Commenting on the above-mentioned traditions of Aisha in *Al-Bukhari*, Imam Baghawi writes:

“The poetic verses those girls were singing (in the hadeeth of *Al-Bukhari*) were about battle and bravery and in their mentioning there was a support to a religious matter (*Jihad*). Otherwise, those poetic verses, which discuss lewdness and evil deeds and express forbidden (*haram*) matters, are not allowed to be recited in a song. That is why, if such verses were sung in front of the Prophet Muhammad (peace be upon him), he would have spoken against it.” (*Sharah as Sunnah*, vol. 4)²³⁸

4. Aisha (the mother of Believers) herself considered singing as prohibited. That is why, in the first tradition of *Al-Bukhari* mentioned above, she clarified about those girls “*Laisata bi mughanniyatain*” (these two girls were not professional singers). Hafiz Ibn Hajar al-Asqalani writes in explaining this tradition:

“From this tradition, a group of Sufis has taken the proof of permissibility of singing and

237 Alusi, Mahmud ibn 'Abd Allah (1983). *Ruh al-ma'ani fi tafsir al-Qur'an al-'azim wa-al-sab' al-mathani*. Beirut, Dar al-Fikr.

238 Imam Baghawi *Sharah as Sunnah* quoted in: Shafee, Mufti-Mohammad; Mohammad Abdul-Mu'izz (2002). *Islam & Music*. Karachi, Maktaba Darul Uloom Karachi 14.

listening to singing. However, to refute their false claim, that portion of the tradition is enough in which Aisha clarified about those two girls that they were not professional singers. Thus, if there was any doubt which may arise from the early wordings of the tradition, she eliminated that doubt.” (*Fath ul Baari*, vol. 2)

In fact, some of the scholars of Hadeeth have considered the narrations of Aisha (the mother of Believers) in *Sahih Al-Bukhari* about the singing of girls as a proof and censure against music and singing. For example, Sheikh Abdul Haqq Muhaddith Dehlavi states the following:

“Some people have used the *hadeeth of Jaariyatain* (tradition about two girls) as a proof for the permissibility of singing but the truth of the matter is that this tradition is a proof against singing except at certain occasions such as Eid...

The maximum that can be proved from this tradition is that on certain occasions such as Eid, etc. there is permission of singing. Otherwise, it is *haraam* and it is still a musical instrument of Satan as it is obvious from the tradition.” (*Sharh Sifr-us-Sa’adah*)²³⁹

It must be noted here that the singing that Sheikh Abdul Haqq is referring to as *haraam* (impermissible) is the singing accompanied by musical instruments or singing consisting of anything unlawful in Islam.

Some people use the portion of this hadeeth about the Abyssinians playing in the mosque of the Prophet (peace

239 Abdul Haqq Muhaddith Dehlavi *Sharah Safr-us-Sa’adah* quoted in: Shafee, Mufti-Mohammad; Mohammad Abdul-Mu’izz (2002). Islam & Music. Karachi, Maktaba Darul Uloom Karachi 14.

be upon him) narrated by Bukhari as evidence that singing is allowed! However, they never mention that Bukhari included this hadeeth in his Saheeh under the heading *Baab al-Hiraab wa'l-Daraw Yawm al-'Eid* (Chapter on Spears and Shields on the Day of Eid). Those Abyssinian slaves were playing with weapons and NOT with musical instruments and there is a huge difference between the two.

Pop Culture in the Name of Islam

Argument:

We can use “Islamic music” to promote the noble cause of the spread of Islam. “Islamic” pop music can do a good job in promoting the message of love and peace. After all, Muslim artists are using pious themes and purposes in their songs as a means to achieve a positive end.

Response:

In these days, a new type of pop culture is growing around some so-called “Nasheed artists”, who in reality are Muslim “popsters”. They go around in Islamic conferences and conventions and sing in the name of Islam in order to entertain the attendees. Their goal is only to earn money out of the pockets of their audiences. In their desire to make permissible what has been forbidden in Islam, those Muslim Nasheed artists use musical instruments or digitally produced music in their “Islamic songs”. Sometimes, human voices are used to create the sounds of other musical instruments. In doing so, those Muslim singers only deceive themselves as it is mentioned in the Qur'an: *“They (think to) deceive Allah and the believers, while they only deceive themselves, and*

perceive (it) not.” (Surah Al-Baqarah: 9)

Yvonne Ridley is a British journalist and politician who came to prominence in September 2001 when she was captured by the Taliban in Afghanistan whilst working for the *Daily Express*. She was held hostage for 11 days. She said she was treated with respect during her captivity, and promised to read the Qur'an after her release and she later did. She accepted Islam in 2003. In her recent thought-provoking article, Yvonne has the following to say about the newly emerging pop culture in the name of Islam:

“Eminent scholars throughout history have often opined that music is *haraam*, and I don't recall reading anything about the Sahabah [companions of Prophet peace be upon him] whooping it up to the sound of music. Don't get me wrong. I'm all for people letting off steam, but in a dignified manner and one which is appropriate to their surroundings.”²⁴⁰

Commenting on one such Islamic singing event held in London, Yvonne continues:

“The reason I am expressing concern is that just a few days ago at a venue in Central London, sisters went wild in the aisles as some form of pop-mania swept through the concert venue. And I'm not just talking about silly, little girls who don't know any better; I am talking about sisters in their 20's, 30's and 40's, who squealed, shouted, swayed and danced. Even the security guys who looked more like pipe cleaners than bulldozers were left looking dazed and confused as they tried to stop hijabi sisters from standing on their chairs. Of course the stage groupies did not help at all as they waved and encouraged the largely female

240 Ridley, Yvonne (April 24, 2006) “Pop Culture in the Name of Islam”. Article ID: 1261 (<http://www.islamicawakening.com>)

Muslim crowd to "get up and sing along." (They're called 'Fluffers' in lap-dancing circles!) Apparently the sort of hysteria ... is also in America, and if it is happening on both sides of the Atlantic, then it must be creeping around the globe and poisoning the masses. Islamic boy bands like 786 and Mecca 2 Medina are also the subject of the sort of female adulation you expect to see on American Pop Idol or the X-Factor. Surely Islamic events should be promoting restrained and more sedate behavior.”²⁴¹

Sadly enough, many of those Muslim “artists” claim that they are furthering the “noble cause” of the spread of Islam by using music. However, Islam does not permit its followers to use negative means to achieve a positive end. Music cannot be used as a means to promote virtue. Such Muslim “artists” claim that they are promoting the message of peace and love with their music. The fact of the matter is that our attempt to promote idealistic concepts is very similar to the Christians using emotional language and idealism to promote what they cannot defend using convincing rational arguments. The result of Christian attempts to sugar coat their inconsistencies ended up in people turning away from them. We must not expect any different results. Muslim public has lost faith in the so-called “Music for love and peace”, since they have realized that it does not deal with real life problems. It only numbs their sense of pain of the global suffering. In the current atmosphere, how can Music contribute to stopping the Western troops from attacking innocent people in Muslim countries? How will the Music stop the Israelis from shedding the blood of innocent women and children in Lebanon and Palestine? In fact, have we ever

241 Ibid.

noticed violence magically turning to peace due to Music? Let us be sincere and truthful to ourselves and not deceive ourselves by using fancy slogans such as “Music for peace and love”. Let us ask a simple question: Is there any proof suggesting that music has achieved any of such noble goals? The answer to this question is a simple “NO”. In fact, music has done nothing in the Islamic history to promote peace and love. It has only corrupted the Muslim youth through out Islamic history.

Imam Shaafi’s following famous statement about music clarifies that music cannot be used for pious themes and purposes:

“I visited Baghdad and I have seen something which has been invented by *zandaqah* (heretics) and it is known as ‘*taghbeer*’. They divert people from paying attention to the Qur’an through the use of *taghbeer*.”²⁴²

Taghbeer was a practice invented in Baghdad in which people would gather and a singer would sing poems stressing the importance of the Hereafter and disliking this world and this singing was accompanied by musical instruments and, sometimes, dancing. Imam Shaafi regarded such a thing as an act of *zandaqah* (heresy) even though those people were using music for pious themes and purposes. Discussing the non-compromising attitude of Islam, renowned Islamic scholar and former Judge of the Islamic Shari’ah Court of Pakistan, Mohammad Taqi Usmani, writes in his book *The Reform of Society*:

“The question is that if a people of certain period or region could be attracted to Islam through the use of

242 Ibn al-Qayyim, al-Jawziyyah (1993). Ighathatul Lahfan Min Masaa'id ash-Shaytan, Dar Al-Bayan.

music, then could it be permitted to sing Qur'an to them accompanied by the use guitar and piano for the sake of the 'preaching of Islam'? If it were possible that people of certain area will accept Islam when they see the photograph of Prophet Muhammad (peace be upon him), then would Muslims (God forbid) agree to print an imaginary photograph of the Prophet? If some people may accept Islam if they are impressed by the dance and singing of Muslim women, then should we send groups of women dancers to those people for the purpose of 'preaching' Islam? What kind of thought process is this that whenever acts of evil become predominant and rampant in the world, people not only make them permissible (*halal*) but also start considering them inevitable for the preaching and progress of Islam.... At the time of the Prophet Muhammad (peace be upon him) and during the time of his companions, non-Muslim people of the world were fond of musical and other entertainments. It was quite possible to create such entertainments in order to convey the message of Islam to them. But the companions of Prophet Muhammad (peace be upon him) did not try to amuse people by dramas and plays and instead, they conquered the hearts of people by presenting their exemplary character to them. As a result of that, the Prophet's companions waved the flag of '*tawheed*' (Oneness of Allah) to all corners of the world. Today, if we are not willing to change our non-Islamic habits and customs for the sake of Islamic preaching and we want to propagate the message of Islam by merely making dramas and films then only Shaitaan could be the inventor of such ideas.”²⁴³

243 Usmani, Justice Mohammad Taqi (1998). Islaah-e-Muashara (in Urdu) (Reform of Society). Karachi, Maktaba Darul Uloom.

Sufism and Music

Argument:

Most of the Sufi scholars regarded listening to religious music and singing as permissible. Therefore, we can listen to music.

Response:

No, this is NOT true. In fact, the founding fathers of Islamic spirituality and *tasawwuf* took an uncompromising stand against music. Being the experts of the science of purification of the hearts (*tazkiyyah*), the early Sufi scholars were quite aware of the corrupting influence of music on the human soul. Only a microscopic minority of some of the later Sufis regarded Islamic singing WITHOUT the use of musical instruments permissible with stringent conditions attached to it. However, those are only a microscopic minority of the total body of actual Sufis. We may find plenty of contemporary pseudo-Sufis who regard music and singing as permissible but as far as the pioneers and the greatest of the Sufi scholars are concerned, they regarded music as *haraam* (forbidden). In chapter 5 of this book, the verdicts of Islamic scholars such as Hasan al-Basree, Harith ibn Asad Al-Muhasibi, Sheikh Junaid Al-Baghdadi, Sheikh Shahab-ud-din Suhrawardi and Sheikh Ahmad Sirhindi Farooqi have already been given which makes it clear to the reader that those scholars took an unequivocal stand against music. It is hoped that after reading those definitive verdicts from Islamic scholars, it will be clear to the reader that the real Sufi scholars, who were also experts in the knowledge of *ahadeeth* (Prophetic traditions), always considered music are *haraam* (forbidden). However, what we see today with

the present day Sufis (such as *Qawwalis*, nasheeds with musical instruments, dancing in *wajd* or ecstasy) is completely against Islam and it has no basis in our religion.

Music and Islamic Worship

Argument:

Music and singing can be used to express our love for God. Listening to religious music can elevate us to higher spiritual stations. It is for this reason that some of the Sufis considered music as permissible.

Response:

In Hinduism, Christianity, Sikhism and other religions, music entered into their worshipping practices. However, Islamic worship has no place for music in it whatsoever. In response to this argument, it would be most appropriate to quote one of the greatest of the Islamic spirituality scholars to elucidate the position of music in Islamic worship. Sheikh Ahmad Sirhindi criticized some of the pseudo-sufis who were addicted to “*samaa*” (religious music and singing) in one of his letters to his *mureed* (student of spirituality):

“Alas! In this group of Sufis there are many who try to find the solution to their restlessness in listening to religious music and singing and they try to find their beloved [Allah] in the songs of the singer. For this purpose, they have made music and dancing as their way even though they must have listened to the tradition of Prophet Muhammad (peace be upon him): ‘Allah has not put *shifaa* (cure) in anything *haraam*

(forbidden).’ [Narrated by Um Salama in *Tabarani* with authentic chain].... If they had the slightest knowledge of the reality of *salah* (prayers), they would have never been attracted towards religious music and singing. When they did not find the path of truth, they took the path of falsehood. O my dear brother! Just like a difference that exists between prayers and singing, a difference of similar amount exists between the excellence and perfection achieved by prayers as compared to the states caused by listening to singing. A hint is enough for a wise person.” (*Maktubat, Book 1, Letter No. 261*)²⁴⁴

Some people say we want to play music to express our love to God. Is this the only way to express our love? The question to ask is that did the Companions of Prophet Muhammad (peace be upon him) express their love through playing music. The answer is “No”. The Companions used to recite the Qur’an, do zikr of Allah, give charity, voluntary fasting, feed the poor and needy, pray *tahajjud* (mid-night) prayers, etc. to express their love to Allah. If there was any better way to please Allah, the Companions would have done so. Actually, the Companions of Prophet Muhammad (peace be upon him) knew the corrupting influence of music on worship and therefore, they stayed away from it. Dr. Mohammad Iqbal, great Islamic poet and Islamic scholar, clarified in his famous lectures *Reconstruction of Religious Thought In Islam* that the real Islamic spirituality does not permit music in order to prevent the corruption of the mystical

244 Sirhindi, Sheikh Ahmad Farooqi (n.d.).trans. from Persian into Urdu by Syed Zawwar Hussain Shah. Maktubat Mujaddad Alf Saani (Collected Letters). Karachi, Idara Mujaddadia.

experience with music:

“Indeed with a view to secure a wholly non-emotional experience the techniques of Islamic Sufism at least takes good care to forbid the use of music in worship, and to emphasize the necessity of daily congregational prayers in order to counteract the possible anti-social effects of solitary contemplation.”²⁴⁵

Fundraisings in Islamic Gatherings through Musical Entertainments

Argument:

“Islamic music” can be used to promote the noble cause of Islam. Entertainment sessions containing music and singing can be used to attract Muslim teenagers and adults in Islamic conferences and conventions in order to raise funds for Islamic projects.

Response:

Nowadays, Islamic conventions and conferences are held and they are accompanied with musical entertainment. A lot of people are attracted to these gatherings due to the entertainment factor, although some Allah-fearing Muslims go there to seek Islamic knowledge. In Islamic conventions, great Islamic scholars are invited to disseminate the sacred knowledge of Islam to people. According to a Prophetic tradition:

“Scholars are the heirs of the prophets, who leave behind neither Deenaar nor Dirham (wealth). They only leave knowledge as their heritage; so

²⁴⁵ Iqbal, Sir Mohammad (1994). The Reconstruction of Religious Thought in Islam. New Delhi, Kitaab Bhavan.

whoever acquires it, acquires a great fortune”
(Sunan Abu Dawud)²⁴⁶

We must remember that the heirs of the prophets should be respected and Islamic conventions should not be polluted with the presence of singers and comedians on the stage. In the Qur'an, Allah told the Prophet (peace be upon him) and his followers in clear terms to stay away from those people who introduce entertainment in religion and remind people with the Qur'an (for example, in Islamic gatherings and conventions):

وَذَرِ الَّذِينَ اتَّخَذُوا دِينَهُمْ لَعِبًا وَلَهْوًا وَغَرَّتْهُمُ الْحَيَوةُ
الدُّنْيَا وَذَكِّرْ بِهِ

“And leave alone those who take their religion as play and amusement, and are deceived by the life of this world. But remind (them) with it (the Qur'an).” (Surah Al-An'am: 70)

The Qur'an and Sunnah tells us that Prophets Ibrahim and Ismael (peace be upon them) taught people of the Arabian Peninsula how to pray and perform the rituals of *Hajj* (pilgrimage). However, over the next few centuries, people of that region completely disfigured the religion brought forth by Prophet Ibrahim (peace be upon him). They introduced entertainments into it and a few thousand years later when Prophet Muhammad (peace be upon him)

246 Abu Dawud, Sulayman bin Ash'as Sajastani (1983). Sunan Abu Dawud. Lahore, Islamic Academy Urdu Bazaar. *Kitab al-Ilm* (The Book of Knowledge). Vol. 3, pg. 115. Also reported in Sunan Ibn Majah & Musnad Ahmad and authenticated by Sheikh al-Albanee in *Saheeh Sunan Abu Dawud* no. 3096.

was sent as a prophet in that area, the ritual of Hajj was reduced to business festival and *tawaaf* (circumambulation) was replaced with the naked men and women clapping, shouting and dancing while circumambulating the House of Allah as stated in the Qur'an:

وَمَا كَانَ صَلَاتُهُمْ عِنْدَ الْبَيْتِ إِلَّا مُكَاءٌ وَتَصْدِيَةٌ فَذُوقُوا
الْعَذَابَ بِمَا كُنْتُمْ تَكْفُرُونَ ﴿٣٥﴾

“Their Salat (prayer) at the House (of Allah) was nothing but whistling and clapping of hands.” (Surah Al-Anfaal: 35). Hence, the acts of worship were replaced with acts of entertainment.

If we read about the life of Prophet Muhammad (peace be upon him), we will notice that he had his enjoyment with his family. In following of the Sunnah, Muslims are encouraged to get their entertainment along with their families. They are encouraged to have their meals with family, play with their children and have picnics with the kin. These are considered Islamic entertainments. One of the issues of this era is that Muslims do not spend much time with their families. When at home, they give their time to cable or dish television and whatever time is remaining, they spend it on the Internet. The world of virtual reality is way more exciting than spending time with the wife and children. They think that the entertainment lies outside their homes but in reality the true entertainment lies in our very families. We must remember that Islamic conventions are not the entertainment centers where we have “Islamic singers” on the stage, entertaining and amusing their audiences and outside in the hallways, there are young Muslim boys and

girls in mixed gathering, who are laughing and chatting, completely unaware of the Islamic concept of *hayaa* (modesty). Muslims are to be eloquently solemn and exemplary for others and not show any frivolousness.

Islam holds a unique position among all the other religions of the world that Islam does not permit compromise with the ways and customs of secularists and modernists. Allah warned the Prophet Muhammad (peace be upon him) as well as all the true believers in the Qur'an:

وَدُّوا لَوْ تُدْهِنُ فَيُدْهِنُونَ ﴿٩﴾

“They wish that you should compromise (in religious commandments) with them, so they (too) would compromise with you.” (Surah Al-Qalm: 9) Islam clearly prohibited the use of non-Islamic methods in the preaching of Islam:

لَا إِكْرَاهَ فِي الدِّينِ قَدْ تَبَيَّنَ الرُّشْدُ مِنَ الْغَيِّ

“There is no compulsion in religion. Verily, the Right path has become distinct from the wrong path.”

(Surah Al-Baqarah: 256)

Permissible Entertainments in Islam

Argument:

We need some entertainment in our lives. We listen to music because it is the most common entertainment.

Response:

The last refuge taken by Muslims while defending the enjoyment of music is to claim: “Listening to music is just

an entertainment and we need entertainment in our lives.” It is true that all of us need entertainment in our life. However, the truth of the matter is that listening to music is not merely an entertainment. As it has been shown in the previous chapters, there is a lot of corruption and filth that comes along with this entertainment. It is similar to the case of alcohol or gambling (lotto) where they are also forms of entertainments but there are a multitude of harms that come along with them. Since their harms are more than their benefits (as stated in the Qur’an), alcohol and gambling are prohibited in Islam. We must also bear in mind that music is not the only entertainment that is prohibited in Islam. Gambling, intoxication, reading vulgar literature, using animals (e.g., cattle or chicken) as targets in archery, cruel sports like cock fighting or dog fighting, etc., are all entertainments. But all these “entertainments” are all prohibited in the Islamic teachings.

Islam is a complete and comprehensive religion, addressing all aspects and needs of our lives, including our need for diversions and for recreation. It provides for us lawful means to fulfill our needs. Imam Al-Bukhari narrates in *Al-Adab Al-Mufrad* that the Companions of the Prophet used to throw watermelons to each other, but in times of seriousness they proved themselves to be the true men of action. Ali ibn Abi Talib said: “Minds get tired as do bodies, so treat them with some kind of humor.”

In the Sunnah, we see the Companions participating in many different forms of lawful entertainment and play. They engaged in sports like footraces, horseracing, wrestling, and archery. They spent time in lighthearted conversations. Pastimes are permissible provided that they provide the participant with relaxation and exercise and at

the same time none of the laws of Islam are compromised e.g., dress, intermingling of sexes, music, gambling and betting etc.

Hence, Islam is not against lawful entertainments. However, according to Islam, listening to music and singing accompanied with music is NOT an acceptable entertainment.

Table: Examples of Permissible and Impermissible Entertainments		
	Permissible Entertainments	Impermissible Entertainments
1	Participating in sports like footraces, horseracing, wrestling, swimming, and archery	Gambling
2	Spending time in lighthearted conversations with family members and friends	Drinking alcohol
3	Listening to Islamic poetry without any musical instruments in separate-sex	Listening to music and singing accompanied with music
4	Playing with your wife and children	Playing chess
5	Playing the daff (hand-drum) by women at weddings and on other joyful occasion (Eids) in separate-sex environment	Dancing
6	Listening to beautiful-sounding Quranic recitation by various recitors (qurraa) of the Qur'an	Reading vulgar literature or media
7	Going on picnics with our family or our friends and enjoying the beauty of nature	Cruel animal sports like bull fighting, cock-fighting, etc.
8	Going for hiking or sailing in the sea	

Examples of Islamic Gatherings WITHOUT any Musical Entertainments

Argument:

It is very hard to have Islamic gatherings WITHOUT the use of any musical entertainments. How can we attract Muslim youth to Islamic conventions without having any musical entertainment? The fact that music is a strong force, we are afraid that Islamic gatherings may NOT be very effective if we DO NOT use “Islamic music”!

Response:

It is completely possible to have Islamic meetings without the use of singing. In fact, the Islamic gatherings that are free of such entertainments prove to be highly efficacious and influential upon the lives of their attendees. Here are a few examples of Islamic gatherings WITHOUT any musical entertainment:

1. Every year, millions of Muslims travel to Makkah to perform the holy rites of the *Hajj* and *Umrah* and to Madinah to visit the Holy Mosque of Prophet Muhammad (peace be upon him). All the pilgrims visit the holy *Ka'bah* (House of Allah) and carry out specific rituals. They also aggregate in the vast valley of 'Arafah from noon to sunset to engage in prayer, glorifying Almighty Allah and begging His forgiveness. In spite of all the hardships of travel, overcrowding and high temperatures, the experiences of *Hajj* and *Umrah* are so moving and spiritually invigorating that most Muslims return to their countries with complete spiritual transformation. Many Muslims make sincere repentance to their sins, never to commit those sins again and pledge to uphold their daily prayers and other religious obligations. The number of

Muslims who attend the annual “Islamic convention” of *Hajj* is more than two million.

2. Similarly, the numbers of Muslims who go for *Umrah* and gather to attend the blessed night prayer of the twenty-seventh of Ramadan exceed one million. Yet in those blessed Muslim gatherings, there are no “entertainment sessions”. Muslims do not come to these gatherings to amuse themselves. They attend these conferences with seriousness and humility. Another interesting fact to bear in mind is that a few decades ago, most Muslims who would go for *Hajj* or *Umrah* were the elderly who desired to carry out these obligations before their death. However, the situation is completely different now. Presently, major population of the pilgrims to *Hajj* or the attendants of *Umrah* are young men and women in their thirties even though youth is a time when people need the most entertainment. These Muslim men and women attend such Muslim gatherings with elegance and sincerity, and consequently, they reap the fruits of these congregations in the form of new spiritual strength and vigor.

3. In addition to *Hajj* and *Umrah*, a third example of Islamic gathering is the weekly meeting of Muslims for the *Jumuah* (Friday) congregational prayers which is preceded by *khutbaah* (speech) of the Imam, similar to a speech given in any Islamic convention or conference. This weekly event which takes place at every major mosque on the face of this earth is no less than an Islamic conference or convention. Yet there is one thing completely absent in it and that is any entertainment session. In spite of the absence of any entertainment in the weekly *Jumuah* gatherings, Muslims young and old,

practicing or non-practicing, attend the congregation submissively. The *Jumuah* congregational prayers do not have any musical entertainment as seen in the weekly Church gatherings and yet Muslims (who do not even perform five times daily prayers) try not to miss this weekly faith-enhancing experience.

Approach of Islam – Nip the Evil in the Bud

Islam is a religion that is in complete accordance with human nature. The Islamic approach to dealing with vice and corruption in the society is to nip the evil in the bud. For example, "*aab*" (father) was one of the names of Allah in almost all the micro (primitive) religions as well as in Christianity and Judaism. However, Prophet Muhammad (peace be upon him) abrogated that name of Allah for us to call upon in our prayers. The reason is quite obvious. Polytheism (*shirk*) and anthropomorphism crept into the creed of Christianity through this door. The Christian theologians made Prophet Isa (Jesus) the son of God.

It was the same case with gambling. Other religions were lenient regarding gambling. Today, gambling is done inside the churches with the name of 'bingo'. Music was no exception. With the exclusion of Islam, music entered almost all other religions of the world at their inception in the form of classical music. In the beginning, that classical music appeared very innocent because it was wearing the 'sacred' garments of religion. Today, when classical music has taken off its coat, the monster of rock music has emerged out of it. In early Christianity, music was strictly forbidden as stated in the Bible:

“Take thou away from me the noise of thy songs; for

I will not hear the melody of thy viols.” (Amos 5:23, King James Version)

“Woe unto them that rise up early in the morning, that they may follow strong drink; that continue until night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the LORD, neither consider the operation of his hands.” (Isiah 5:11-12, King James Version)

In early Christianity, singing with the accompaniment of instruments was strictly forbidden. The only thing permitted was to sing with voice only, without any musical instruments. However, with the passage of time and growing secularization of the Christian societies, music crept into the churches. Puritan intellectual John L. Girardeau wrote about the introduction of music into Christianity:

“It deserves serious consideration, moreover, that notwithstanding the ever-accelerated drift towards corruption in worship as well as in doctrine and government, the Roman Catholic Church did not adopt this corrupt practice until about the middle of the thirteenth century.”²⁴⁷

That was the time when Christian reformers like Luther declared instrumental music to permissible and urge his followers to use it in the service of God: “I would like to see all the arts, especially music, used in the service of

²⁴⁷ Girardeau, John L. (1888) Instrumental Music in the Public Worship of the Church, Richmond, VA. Whittet & Shepp. pg. 158-159, quoted in: Baig, Khalid (2008). Slippery Stone: an inquiry into Islam's stance on music. Garden Grove (California), Open Mind Press.

Him who gave and made them.”²⁴⁸ Today, music has become most important act of worship in the churches.

If there are minute benefits in music, its harms are much more than its benefits. The ruling of the Qur'an in such issues is clear:

﴿يَسْأَلُونَكَ عَنِ الْخَمْرِ وَالْمَيْسِرِ ۖ قُلْ فِيهِمَا إِثْمٌ كَبِيرٌ وَمَنْفَعٌ لِلنَّاسِ
وَإِثْمُهُمَا أَكْبَرُ مِنْ نَفْعِهِمَا﴾

“They ask you (O Muhammad peace be upon him) concerning alcoholic drink and gambling. Say: ‘In them is a great sin, and (some) benefit for men, but the sin of them is greater than their benefit.’ ”

(Surah Baqarah: 219)

This ayah encompasses all addictions including drugs, alcohol, gambling, music, TV, wasting time in web surfing and internet-chatting, idle talk, etc. The Islamic approach of nipping the evil in the bud can also be seen in commandments of the Qur'an not to go even close to *zina* (fornication) and the means and routes to fornication (Surah Israa: 32). Also, the Qur'an commands us not to go close to any form of “*Fahshaa*” (shameful deeds) whether committed openly or secretly (Surah Anaam: ayah 151).

The modernist writers on Islam do not realize that if we

²⁴⁸ Luther, Martin (1965) Luther's Works, preface to the Wittenberg Hymnal (1524), 53:316, quoted in: Baig, Khalid (2008). Slippery Stone: an inquiry into Islam's stance on music. Garden Grove (California), Open Mind Press.

start the practice of making forbidden things permissible in Islam, what would be the end of it. The bitter fruits of such additions or deletions in Divine injunctions can be seen in other religions. Christianity made music and gambling permissible to show their enlightenment. Today, music, singing and dancing are done inside the churches in the name of religion. The same kind of dancing is done in the name of religion in Hindu temples. It may be of interest to readers to note that some of the greatest musicians entered into music through the route of religious music. The late Egyptian musical singer Umm Kalthum used to sing religious songs with her father when she was a child. Later on, she became the queen of classical music. Similarly, Elvis Presley's early introduction to music came from gospel singing in church and in school. Later on, he emerged as the king of Rock'n'Roll and pop music.

Islam knows that if people are exposed to the evils in the society, they become desensitized to them. Hence, if children are exposed to lascivious songs, suggestive music and sexy dances in their childhood, their whole worldview of sexual morality will be tarnished. Their moral uprightness will be destroyed from their very childhood. The 'fitrah' (inherent Islamic nature) on which they were born will be disfigured. They will lose the ability to distinguish between modesty and immodesty, morality and immorality, and chastity and promiscuity.

Ibn al-Qayyim writes in *I'laam ul Muwaqqi'een* (vol. 2) about this approach of Islam as follows:

"Among Islamic scholars some consider the use of *duff* (hand drum) to be *makrooh* (disliked) even on the occasion of marriages. The reason of this approach is based on the rule of Islamic Shari'ah known as "*sadd baab zaree'ah*", which means that some of the

permissible acts (*mubahaat*) are forbidden because they may result in a back door for the entering of prohibited acts in the society. It is similar to the fact that exchanging the gifts among people is an act of Sunnah but it is prohibited to present gifts to a government official or to someone who has given us a loan because this paves a way for bribery and usury (interest) and creates corruption in the society. Similarly, to stare at the face of a woman (who is not a person's wife) intentionally is prohibited because in this way the germs of fornication are nourished in the society, even though someone could argue that by looking at the beautiful female faces we are only enjoying the artistry of Allah." ²⁴⁹

Similarly, Imam Ibn Taymiyyah weighing the harms and benefits of music and *samaa* (religious music and singing like qawaalis) stated:

"But their harms are much more than their benefits. It is similar to the case of alcohol and gambling in which there are some benefits for people but the harms of alcohol and gambling are much more. It is for this reason that Islamic law has not made them permissible." ²⁵⁰

In conclusion, Islam prohibits music and singing because they lead a person to commit sins. Hence, Islam takes preventive measure rather than suffer the consequences. As explained by Ibnul Qayyim, this based on the Islamic juristic idea of preventing an evil before it actually materializes known as "*sadd baab zaree'ah*". Based on this Islamic principle, preventing harm is given

249 Ibn al-Qayyim, al-Jawziyyah (1976). I'laam ul Muwaqqi'een. Lahore, Ahl Hadeeth Academy.

250 Ibn Taymiyyah, Sheikul Islam (1365 A.H.) Risala Waj'd wa Samaa. Lahore, Al-Hilal Book Agency.

precedence even to achieving possible benefits.

Music Creates Heedlessness and a Hole in Our Soul

Music by its very nature creates heedlessness from remembrance of Allah. This is the reason why musical instruments are known in the Arabic language as “malaahi” meaning instruments that prevent one from the remembrance of Allah Almighty. Music is not food for the soul. It creates hole in our soul. It clouds the minds of its listeners. It takes the person into a delusional state, far from the remembrance of Allah – making its listener oblivious to the purpose of his creation on this earth. In Qur’an, in Surah Ash-Shu’raa, Allah has said:

وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ ﴿٢٢٤﴾ أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ ﴿٢٢٥﴾
وَأَنَّهُمْ يَقُولُونَ مَا لَا يَفْعَلُونَ ﴿٢٢٦﴾ إِلَّا الَّذِينَ ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ
وَذَكَرُوا اللَّهَ كَثِيرًا

“As for the poets, the erring follow them. Don’t you see that the poets circumambulate every valley (meaning they praise everything in their poetry – whether right or wrong)? And they say what they themselves do not do. Except those who believe (in oneness of Allah) and do righteous deeds and remember Allah much.”

(Surah Ash-Shu’raa: 224-227)

It is clear that singing and music are closely related to poetry. In fact, they are inseparable. And Allah has made this thing clear that only people who are strayed from the

right path are the ones who follow the poets. The only exception among the poets regarded by Allah in Qur'an are the poets who remember Allah frequently and we know that very few poets in the history of Islam fall under this category. Of course, there are no legal issues with Muslims practicing the art of poetry to defend Islam and its values. In fact, Sultan Bahoo, the famous poet from the sub-continent, said in one of his poetic verses:

“Whatever moments are spent in heedlessness (not remembering Allah) are spent in a state of *kufr* (disbelief in Allah).

This is the lesson taught to me by my *murshad* (spiritual teacher)” (Kalaam Sultan Bahoo)

However, poetry accompanied with musical instruments takes its listeners into delusional state of heedlessness and invites them to the culture of permissiveness and liberalism. There is a clear link between music and behavior, and then crime by extension, as shown in this book using scientific evidences. In addition, most soft, romantic songs have lyrics that border *Shirk* (attributing partners with Allah) where the person of desire or one's love is put equal or above Allah and person who is in love is constantly thinking of that person thus, going away from Allah and his remembrance. This takes a person's heart into a state of hypocrisy. Ibn Al-Qayyim writes in *Ighaathatul Lahfaan* that one of the qualities of music and singing is that it “distracts the heart and prevents it from contemplation and understanding of the Qur'an, and from applying it. Among the signs of hypocrisy is that one's rarely remembering of Allah and one's laziness in rising to prayer along with its poor performance.... A person's addiction to song peculiarly makes listening to the Qur'an a heavy weight upon his heart, hateful to his ears. If this is

not hypocrisy, then hypocrisy has no reality.”²⁵¹

There are two types of memories: short term memory and long-term memory. As the name implies, short-term memory lasts for a shorter period of time as opposed to long-term memory. In order to convert short-term memory to long-term memory (a process known as coordination), rehearsal is needed. This involves among other things, repetition, rhyming, and emotional attachment to the incident or the message. If we look at the songs, all these factors are available to make the song a part of the long term memory of a person. There is repetition in the lyrics of the songs and there is rhyme in them as well. In addition, music arouses emotions in its listeners. Hence, music and songs become part of long-term memory of a person who is indulged in music. When the memory of a person is flooded with music and the lyrics of songs, it becomes hard for that person to contemplate upon the Qur'an and its message. It becomes hard for such a person to do remembrance of Allah as mentioned in the Qur'an:

يَا أَيُّهَا الَّذِينَ آمَنُوا أَذْكُرُوا اللَّهَ ذِكْرًا كَثِيرًا ﴿٤١﴾

“O you who believe! Remember Allah with much remembrance.” (Surah Al-Ahzab: 41)

Similarly, Dr. Bilal Philips is a Western convert to Islam and a contemporary Islamic scholar (see next chapter for his detailed biography). In one of his public speeches, Dr. Bilal Philips pointed out that when he accepted Islam in 1971, he found out about the prohibition of music. Hence, he stopped listening to the records collection. He said that

251 Ibn al-Qayyim, al-Jawziyyah (1993). Ighathatul Lahfan Min Masaa'id ash-Shaytan, Dar Al-Bayan.

when he used to invite his non-Muslim friends to his house to give them *da'wah* (invitation to Islam), he would sense that they felt uncomfortable when they were having discussions with no background music. They found something amiss. Actually, that is the trick of the Western society. Whether you are working or you are in a departmental store or restroom, there will be background music. It ensures that you are immersed in Worldly pleasures and materialistic desires and forget to remember Allah. They make sure that you should not have time to think about the purpose of your creation.²⁵² On the other hand, the Qur'an makes us think by addressing us:

﴿٢٦﴾ فَأَيْنَ تَذْهَبُونَ ﴿٢٥﴾ وَمَا هُوَ بِقَوْلِ شَيْطَانٍ رَجِيمٍ

“And it (the Qur'an) is not the word of the outcast Shaitaan (Satan). Then, where are you going?” (Surah At-Takwir: 25, 26)

This question put forth by the Qur'an makes us remember that the purpose of our creation, our death and our life after death is different than the purpose depicted in the words of Satan, that is, music. The Qur'an is the Word of Allah whereas music is the word of Satan. Music is a delusion of this world that paralyzes the mind of a person and does not let him think about the fundamental question, “Then, where are you going?”

Music Affects Bestial Soul of Human Beings, Not their Angelic Soul

252 Philips, Dr. Bilal (n.d.). “Silence” (audio speech), Saudi Arabia.

Now let's have a philosophical examination of the statement of people who say that music is the food for human soul. Human beings are comprised of two things: (1) dust, and (2) soul. It is mentioned at various places in the Qur'an that our body is made from the soil of this earth. For example,

وَمِنْ ءَايَاتِهِ أَنْ خَلَقَكُمْ مِنْ تُرَابٍ

"And among His signs is that He created you from dust." (Surah Rum: 20)

Then, to this material being, Allah sends an angel to blow the spirit into, as mentioned in the Qur'an:

فَإِذَا سَوَّيْتُهُ وَنَفَخْتُ فِيهِ مِنْ رُوحِي فَقَعُوا لَهُ سَاجِدِينَ ﴿٧٢﴾

"So when I have fashioned him and breathed into him (his) soul created by Me. then you (angels) fall down prostrate to him." (Surah Saad: 72)

This soul blown into human beings is unique among humans and they do not share it other living creatures on this planet. The reference to the dual nature of human beings is made in the Qur'an when Allah says describing the creation of Adam:

قَالَ يٰٓإِبْلِيسُ مَا مَنَعَكَ أَنْ تَسْجُدَ لِمَا خَلَقْتُ بِإِيْدِي

"(Allah) said: "O Satan! What prevented you from prostrating yourself to one whom I have created with Both My Hands" (Surah Saad: 75)

Thus, the human body is made from the ingredients of this world but soul (*rooh*) is blown into the body by an angel. A human being is comprised of both soul and body. He is at once physical being and spirit. The human body possesses desires similar to those of animals (i.e., hunger, thirst, and urge for sex) whereas the human soul strives for the heavenly desires. It is due to the presence of *rooh* that a human being is regarded as the best of the creations of Allah. Thus, the human beings are a combination of celestial element (spirit) and terrestrial element (body or flesh).

The Islamic scholars make another kind of classification according to which the human being consists of a *nafs* which is the type of soul present not only in human beings but also in animals. Hence, man has two souls or spiritual powers analogous to his dual nature. Shah Wali Ullah Dehlvi, in his famous book *Hujjatullah Al-Baalighah*, writes that Allah has given human beings two kinds of powers. One power is due to *Rooh Al-Malakiah* (the higher, angelic soul), which exists only in humans. It urges humans to get close to Allah and perform good deeds. The other power is due to *Rooh Al-Bahimiyyah* (the lower, animal or bestial soul), which urges humans to perform acts which are unworthy of being a human. And these two powers are always in conflict in the human being.²⁵³

It is mentioned in the Qur'an that Allah has created everything in pairs: "*Glory be to Him, Who has created all the pairs of that which the earth produces, as well as of*

253 Waliullah, Shah Muhaddis Dehlavi (n.d.) Hujjat Ullah al-Baalighah. Karachi, Darul Isha'at.

their own (human) kind, and of that which they know not.” (Surah Ya-Sin: 36) Allah has endowed human beings with a dualistic nature not only with respect to their body and soul but also with a pair of souls (angelic and carnal). In describing the dualistic nature of human beings, Syed Muhammad Al Naquib Al-Attas, a contemporary Islamic thinker of our time, writes:

“Man also has two souls (*nafsaan*) analogous to his dual nature: the higher, rational soul (*al-nafs al-naatiqah*); and the lower, animal soul (*al-nafs al-hayawaaniyyah*). When God proclaimed the reality of His Lordship to man, it is the rational soul that knows God. In order for man to fulfill his Covenant with God, to constantly confirm and affirm the Covenant within his total self so that it is enacted as action, as work (*‘amal*, i.e., with reference to *‘ibaadah*) performed in obedience to God’s Law (i.e., the *shari’ah*), the rational soul must assert its supremacy and exert its power and rule over the animal soul, which is subject to it and which must be rendered submissive to it.”²⁵⁴

Music affects this bestial or carnal soul of humans. The angelic soul of human beings is not affected by music or, if anything, it is negatively influenced by music. If music were influencing the angelic soul of humans, the animals would have remained unaffected by music. But we know through everyday experience and observation that the animals are affected by music. When songs are sung to a camel, they are so powerfully affected that they start to run rapidly, bearing heavy burdens, till they fall down in a state of exhaustion. A cow produces more milk if music is played to it while milking it. Some owners of pig-farms

254 Al-Attas, Muhammad Al Naquib (2002). Islam and Secularism. Delhi, New Crescent Publishing Company Co.

play music at the farms because in their experience the pigs eat more food when they listen to music and they become fat. When a flute is played in front of a snake, it becomes mesmerized by its music. Ibn Al-Qayyim wrote in his book *Madaarejul Saalikeen*, Vol.1:

“The thing which is activated and excited by listening to songs and music is the animal (carnal) soul and it is not the human soul or “angelic soul”. The thing which is presented as a proof to this (by Islamic Scholars) is the influence which animals and birds have when singing and music is played to them.”²⁵⁵

CURE FOR THE DISEASE - Listening to Recitation of the Qur'an

People may ask that if we quit music, what would be the substitute to our listening to music. In fact, listening to the recitation of the Holy Qur'an is the best substitute and solution to this problem. As it has been shown in the previous sections, music acts like a drug. Today in the age of electronics, music can be regarded as a “plug-in drug”. As with the use of any narcotic drugs, there is addiction associated to them. Music is no exception. When we quit listening to music, we will suffer from the withdrawal-effects. Listening to the recitation of the Holy Qur'an provides a cure for the withdrawal-effects of quitting music.

We must remember that as human beings, we have dualist nature. We have a terrestrial element as well as a celestial element. Our angelic soul, which is centered in our heart,

255 Ibn al-Qayyim, al-Jawziyyah (1993). Ighathatul Lahfan Min Masaa'id ash-Shaytan, Dar Al-Bayan.

is in continuous search for peace and tranquility. When people listen to music, which is not meant to be the food for the soul, it only keeps their soul engaged temporarily. As soon as the music or song ends, the listener is overcome with the feeling of emptiness. The real tranquility to our angelic being (soul) comes from listening to the book of Allah (Qur'an), which has Heavenly origin, similar to our soul. Hence, recitation of the Qur'an is the true food for our soul. Listening to music deludes the person and shuts off their contemplating faculties. Conversely, listening to the Qur'an, since it is the food for soul, makes the person reflect upon the purpose of his creation. Allah has made our hearts only for His remembrance. Recitation of the Qur'an has the power to cure the hearts addicted to music because Qur'an is a healing to the diseases of the heart as mentioned in the Qur'an:

وَنُنَزِّلُ مِنَ الْقُرْآنِ مَا هُوَ شِفَاءٌ وَرَحْمَةٌ لِّلْمُؤْمِنِينَ ۚ

“And We send down from the Qur'an that which is a healing and a mercy to those who believe.” (Surah Isra': 82)

يَتَأْتِيهَا النَّاسُ قَدْ جَاءَتْكُمْ مَوْعِظَةٌ مِّن رَّبِّكُمْ وَشِفَاءٌ لِّمَا فِي الصُّدُورِ
وَهُدًى وَرَحْمَةٌ لِّلْمُؤْمِنِينَ ﴿٥٧﴾

“O mankind! There has come to you a good advice from your Lord (i.e., the Qur'an), and a healing for that (disease) in your breasts - a guidance and a mercy for the believers.” (Surah Yunus: 57)

Renowned Indian Islamic *muhaddith* (scholar of Prophetic traditions) Sheikh Anwar Shah Kashmiri stated the

following on this issue:

“The person who is overwhelmed and captivated by music and singing and it becomes hard for him or her to quit music, as you have observed the singers that they are always humming a song, then if such people desire to refrain from music, for them Prophet Muhammad (peace be upon him) prescribed that they should attach themselves to the Qur’an. They should do much recitation of the Qur’an and delve into it so much they attain tranquility only from the Qur’an.”
(*Faidhul Baari*, vol. 4)²⁵⁶

The beauty of recitation of the Qur’an is that recitors and listeners never get bored by it. Continual recitation of it increases its sweetness and repetition of it makes one love it. Music and singing do not possess this quality. Otherwise, pop music would have become popular after classical music or country music. People quickly become bored after listening to a certain kind of song and music and then they search for other artists and songs. Hence, the music industry survives. On the other hand, no Muslim ever gets bored by the Qur’an. It does not lose its freshness. Prophet Muhammad (peace be upon him) described this miraculous quality of the Qur’an in the following hadeeth:

“Scholars are not satiated by it. And repetition does not wear it out and its wonders do not end. Whoever recites it, speaks the truth.” (At-Tirmidhi)²⁵⁷

256 Kashmiri, Maulana Anwar Shah Faidhul Baari quoted in: Shafee, Mufti-Mohammad; Mohammad Abdul-Mu’izz (2002). Islam & Music. Karachi, Maktaba Darul Uloom Karachi 14.

257 Tirmidhi, Imam Abu Esa. Tirmidhi. Vol. 2, pg. 300; Chapter on: “Virtues of the Qur’an”. This is part of a long hadeeth narrated by Ali bin Abi Talib. Imam Tirmidhi has regarded this hadeeth as *Ghareeb* (a hadith which has only “one” reporter in its chain of transmitters at any stage).

The highest expression of 'melodization' in Islam is the recitation of the Qur'an, which has dramatic effects upon its listeners. Commenting on the recitation of the Qur'an, Louisa Young, a British journalist and author, writes in *The Book of the Heart*:

"The simple pulse, the beating of the drum of the heart, is the repetitive rhythm which leads and propels meditation - the voyage into the heart - in all religions.... One Muslim ritual is the recitation of the Qur'an; the flowing, hypnotic rhythm of the Arabic words has often been compared to the heartbeat. Grief caused by the separation from God is assuaged by remembering God: 'Verily in the remembrance of Allah do hearts find rest.' This remembrance is *zikr* - remembrance, the mental and verbal repetition of a verse of the Qur'an or one of the names of God." ²⁵⁸

Eminent English intellectual and convert to Islam, Mohammad Marmaduke Picktall, in his much celebrated and famous English translation of the Holy Qur'an described the recitation of the Qur'an as "*the inimitable symphony, the very sound of which move men to tears and ecstasy.*" ²⁵⁹ In praising the beautiful rhythm and rhetoric of the Qur'an, Professor A.J. Arberry, another British intellectual and historian wrote in his translation of the Qur'an:

"In making the present attempt... to produce something which might be accepted as echoing however faintly the sublime rhetoric of the Arabic

258 Young, Louisa (2003). *The Book Of The Heart*. New York, Doubleday.

259 Picktall, Mohammad Marmaduke (1996). *The Meaning of the Glorious Qur'an: Text & Explanatory Translation* (ed. By Arafat K. El Ashi). Maryland, Amana Publications.

Koran, I have been at pains to study the intricate and richly varied rhythms which-apart from the message itself-constitute the Koran's undeniable claim to rank amongst the greatest literary masterpieces of mankind.”²⁶⁰

Malik Bennabi, renowned Algerian Muslim intellectual has the following to say, in his book *The Qur'anic Phenomenon*, about the influence of the unmatched rhythm of the Qur'anic verses on people during the time of Prophet Muhammad (peace be upon him:

“Some testimonies of this period, which have been recorded by tradition, provide us with ample information concerning the irresistible charm which Qur'anic verses exerted on the Bedouin soul. ‘Umar [bin al-Khattab] himself was converted under the effect of this charm, while al-Walid ibn al-Mughirah, who personified the eloquence of the literary pride of his period, expressed his opinion concerning the “magic of the Qur'an”. Answering Abu Jahl who asked him about his opinion of it, he said: “What do I think of it? By God, I think there is nothing of its like... it is too majestic to be matched!”²⁶¹

Jubayr ibn Mut'im, a polytheist from Makkah who had not embraced Islam yet, came to visit Medina and he said, "I heard the Prophet (peace be upon him) reciting *Surah at-Tur* in the *Maghrib* prayer. When he reached the *ayah*, '*Or were they created out of nothing, or are they the creators? Or did they create the heavens and the earth? No, in truth they have no certainty. Or do they possess the treasures*

260 Arberry, Arthur John (1996). The Qur'an Interpreted: A Translation New York, Touchstone.

261 Bennabi, Malik (2001). The Qur'anic Phenomenon: An Essay of a Theory on the Qur'an. Trans. El-Mesawi, Mohamed El-Tahir. Kuala Lumpur, Islamic Book Trust.

of your Lord or do they have control of them?' (Surah At-Tur: 35-37) My heart practically flew to Islam." (Sahih Al-Bukhari) ²⁶²

The Qur'anic recitation has profound effects upon its listeners. Charles le Gai Eaton, former British diplomat, who embraced Islam in 1959, describes this quality of the Qur'anic recitation in his illustrious book *Islam and the Destiny of Man* as follows:

"For the listener the sound [of Qur'anic recitation] – and for the reader the script – have a profound transforming effect.... it could be said that there is an effect upon the regions of the personality which are in practice concealed from conscious thought or control.... Because the Qur'an is the divine Word (in which we ourselves originated) it is able to fill every crevice of our being and, in a sense, to replace the debris which previously filled that space with something of heavenly origin."²⁶³

The human heart and body are pacified and responsive to the recitation of the Qur'an.²⁶⁴ Listening to the poetic words of the Qur'an chanted by a beautiful voice can bring about profound effects upon its listeners. Qadi 'Iyad (died 1149 C.E.), the great Spanish Maliki Islamic scholar from Muslim Spain, notes about this miraculous aspect of the Quran in his famous biography of the Prophet Muhammad (peace be upon him) titled *Ash-Shifa* as follows:

262 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) Sahih Al-Bukhari. *Kitaab at-Tafseer, Surah At-Tur* (The Book of Exegesis of the Qur'an), No. 4525, Vol. 6, hadeeth # 4854, pg. 404.

263 Eaton, Charles Le Gai (1985). Islam and the Destiny of Man. New York, The Islamic Texts Society.

264 Mushtaq, Gohar, Ph.D. (2006). *The Intelligent Heart, The Pure Heart: An Insight into the Heart based on Qur'an, Sunnah and Modern Science*. London, Ta-Ha Publishers.

“The believer continues to be terrified and in awe of it when he recites it [the Qur’an], and it attracts him and it brings him joy by his heart’s inclination to it and confirmation of it.”²⁶⁵

The effects of the Quranic recitation on the believers are described in the Qur’an when it is said: “*The skins of those who fear their Lord tremble at it. Then their skins and hearts soften to the remembrance of Allah.*” (Surah Az-Zumar: 23) Similarly, Allah also says in the Qur’an: “*Had We sent down this Qur’an on a mountain, you would have seen it humbled, split asunder, out of fear of Allah.*” (Surah Al-Hashar: 21) Commenting on this verse of the Qur’an, Qadi ‘Iyad wrote:

This indicates that this is something unique to it. It can even seize someone who has no understanding of its meanings and does not know its explanation. This was related about a Christian who passed by someone reciting and he stopped and wept. He was asked, “Why are you weeping?” He said, “Because it has broken my heart and because of the beauty of its arrangement.” This awe has seized many before Islam and after it. Some of them became Muslim the first moment they heard it, believing in it, while some of them rejected it.”²⁶⁶

Qadi ‘Iyad mentioned those words about 900 years ago. Recently, the effects of the Qur’anic recitation on our body have been shown by scientific experiments separately by

265 ‘Iyad, Qadi Ibn Musa al-Yahsubi (1991). Muhammad Messenger of Allah (Ash-Shifa of Qadi ‘Iyad). (translated by Aisha Abdarrahman Bewley), Scotland, Madinah Press.

266 Ibid.

two Muslim scientists in two different parts of the world. One of the scientific studies was conducted in 1984 and it is still going on at the Akbar Clinics, Panama City in Florida in the United States of America by Dr. Ahmed Elkadi who is using the most sophisticated and state-of-the-art instruments in his research. In these series of experiments conducted and published by Dr. Elkadi, the effects of listening to the Qur'anic recitation on physiological parameters, i.e., the heart rate, the blood pressure and the muscle tension were monitored among three groups of volunteers – Muslims who understood Arabic, Muslims who did not understand Arabic and non-Muslims who did not understand Arabic. The results of his study showed very clearly that listening to the recitation of Qur'an resulted in relaxation of smooth muscles, reduction of the heart rate and all the physiological changes, which are indicative of release from stress and anxiety. These effects were produced both among Muslims and non-Muslims, regardless of whether they understood the Arabic language or not. Another important observation made was that within the Qur'an itself, the recitation of the verses which were promising reward (verses of *Targheeb* or persuasion), there was more stress-reducing effect (e.g., more tranquility in the heart rate) on the listeners whereas listening to the recitation of the verses promising punishment (verses of *Tarheeb* or dissuasion) caused comparatively less stress-reducing effect on the listeners.²⁶⁷ This study shows the beneficial effects of the Qur'anic recitation on the human heart and body.

267 Elkadi, Ahmed "Health and Healing in the Qur'an" in Athar, Shahid, M.D., Ed. (1993). Islamic Perspectives in Medicine - A Survey of Islamic Medicine: Achievements & Contemporary Issues. Indianapolis, American Trust Publications.

A similar scientific study was carried out at the University of Khartoum, Sudan, by Dr. Muhammad Khair al-Irgisoosi in his Ph.D. research under the supervision of Dr. Malik Badri (world-renowned Islamic psychologist). The subjects of this study were patients suffering from hypertension due to stressful lifestyle or other reasons. The results of this study also showed that listening to the recitation of the Qur'an contributed significantly to lowering the blood pressure among the patients. In the case of some patients, their doctors told them to stop taking their medication because their blood pressure came back to the normal levels.²⁶⁸ These research findings support the results of research going on at Akbar Clinics in the U.S.

In the same vein, Dr. Mohammad Usman Najati, one of the most famous contemporary Islamic psychologists, based on his clinical experience with patients, has the following to say about significance of recitation of the Qur'an:

“The recitation of the Qur'an is not only the best cure for restlessness and mental agitation due to the feelings of guilty conscience but also it is the best treatment for all the psychological and mental disturbances as well as mental depression. The Prophet (peace be upon him) treated neurosis of people with the Qur'an.”²⁶⁹

It is not thus surprising to note that the companions of Prophet Muhammad (peace be upon him) used to recite the Qur'an with beautiful voices. In various traditions,

268 Badri, Malik (2000). Contemplation: An Islamic Psychospiritual Study. London, The International Institute of Islamic Thought.

269 Najati, Mohammad Usman (n.d.). Hadeeth and Ilm un Nafs. Lahore, Al-Faisal Publishers & Traders.

Prophet Muhammad (peace be upon him) emphasized that the recitation of the Qur'an should be done in the best natural voice possible: "*Beautify the Qur'an with your voices.*" (Sunan Abu Dawud)²⁷⁰ In another tradition, Prophet (peace be upon him) is reported to have said:

"He who does not recite the Qur'an while beautifying it with his voice is not from amongst us." (Sahih Al-Bukhari)²⁷¹

In one Prophetic tradition, Al-Bara' ibn Azib reported: "A man was reciting Surah Al-Kahf, and a horse was tied with two ropes beside him. As he was reciting, a cloud overshadowed him, and as it began to come nearer and nearer, the horse began to trample violently. The man came to the Messenger of Allah (peace be upon him) in the morning and mentioned the incident to him. The Prophet (peace be upon him) said, "*That was tranquility which descended as a result of the recitation of the Qur'an.*" (Sahih Muslim)²⁷²

We can easily understand from the above discussion that if we get these benefits from just listening to the Qur'an, what would be the benefits we receive when we apply the Qur'an to our lives. We should not reduce the Qur'an to be merely a ceremonial book, i.e., to use the Qur'an on special occasions for attaining blessings, but not to use it

270 Sunan Abu Dawud. Vol. 1, pg. 548. Also collected by Ibn Majah, ad-Daarimee and Ibn Habbab, and authenticated by Al-Albaanee as saheeh in *Saheeh Sunan Abu Dawud* (Beirut: al-Maktab al-Islaamee, 1st ed., 1989) vol.1, p. 275, no. 1303.

271 Bukhari, Imam Abu Abdullah Mohammad ibn Ismael (2004) Sahih Al-Bukhari. *Kitaab at-Tawheed* (The Book on Oneness of Allah) Vol. 8, hadeeth # 7527, pg. 623.

272 Muslim, Imam Abul Hussain Qasheeri (1981). Sahih Muslim. Lahore, Khalid Ihsan Publishers. *Kitaab Fadhaa'el al-Qur'an* (The Book of Merits of the Qur'an), vol. 2, pg. 276

as the code for our lives. The companions of the Prophet Muhammad (peace be upon him) used to apply every verse of the Qur'an on their character. We also need to understand and apply the Qur'an to our lives. Lastly, we must remember that recitation of the Qur'an is not only aesthetically pleasing to our nature but it also cures the rust of our hearts. Prophet Muhammad (peace be upon him) said in one narration:

“Undoubtedly, the heart gets rusted like metal gets rusted when water goes over it. People asked, ‘How can they [hearts] be cleaned.’ The Prophet replied, ‘To remember death in abundance and to recite the Holy Qur’an.’ ”

*(Ash-Shu'ab al-Eman by Al-Bayhaqi)*²⁷³

273 Bayhaqi, Imam Abu Bakr Ahmed (1415 A.H.). *Shu'ab al-Eemaan*. Beirut, Dar al-Kutub al-Ilmiyah. *Baab fi ta'zeem al-Qur'an* (Chapter on Respect of the Qur'an), Vol. 2, pg. 352, hadeeth # 2024.

Chapter 7

Music and Society

“One quick way to destroy a society is through its music.”
(Lenin, 1870 – 1924 C.E.)

THE OLDER THE DISEASE, the deeper are the roots of the disease in the body. Music is such a disease that attacked the Muslim nation after the end of the rule of the righteous guided Caliphs. However, at that time, the immune system of the Muslim nation was strong, therefore, the disease of music and singing affected only a small portion of the nation. But today, 1400 years later when the defense system of the body of Muslims has weakened, this disease has spread into the whole body of Muslims (with the exception of a minority of pious Muslims). Today, many Muslims have become so much addicted to music that they cannot live without this “entertainment”. They want to amuse themselves to death with music.

Muslims had remained colonized by the European imperial powers for about 200 years in the recent past. Now, when Muslim countries are politically free, the effect of the post-colonial trauma has not faded away from the minds of many Muslim inhabitants.

Today the moral decline of Muslims has reached to such an extent that they think of listening to music as "*mubaah*"

(permissible) and consider those Muslims as "extremists", "fundamentalists" or "mullahs" who consider music as *haraam* (forbidden). Those "easy-life-loving" Muslims do not know that it is very much possible that they could be on the extreme. Hence, those Muslims who consider music as *haraam* are actually on the middle path and appear to be on the extreme to those who are, in fact, material-extremists or pleasure-extremists. Dr. Mohammad Iqbal, the famous poet of Islam, said about such a situation in one of his poetic verses which can be translated as follows:

“What was inappropriate has slowly become
appropriate,
The conscience of nations is changed in slavery.”
(*Kulliyat-e-Iqbal*)

The only reason Muslims consider music as permissible in Islam is due to their eyes being glared by the prevalence and omnipresence of music in the modern society. In such circumstances, the deviant behavior is practiced in the society to such an extent that people try to consider it a norm. Their ability to distinguish between right and wrong could be desensitized due to the powerful effect of environment. We should remember that majority does not create truth. There is much reality in the oft-quoted saying, "One on God's side is a majority." In Qur'an, Allah tells us:

قُلْ لَا يَسْتَوِي الْخَبِيثُ وَالطَّيِّبُ وَلَوْ أَعْجَبَكَ كَثْرَةُ الْخَبِيثِ فَاتَّقُوا اللَّهَ
يَتَأُولَىٰ الْأَلْبَبِ لَعَلَّكُمْ تُفْلِحُونَ ﴿١٠٠﴾

“Say: The bad and the good are not equal, though the

abundance of the bad may please you; so be careful of (your duty to) Allah, O men of understanding, that you may be successful.”

(Surah al-Maaidah: 100)

وَإِنْ تُطِيعْ أَكْثَرَ مَنْ فِي الْأَرْضِ يُضِلُّوكَ عَنْ سَبِيلِ اللَّهِ إِنْ يَتَّبِعُونَ إِلَّا
الظَّنَّ وَإِنْ هُمْ إِلَّا يَخْرُصُونَ ﴿١١٦﴾

“And if you obey the majority of those in the earth, they will lead you astray from Allah's way; they follow but conjecture and they only lie.”

(Surah al-An'aam: 116)

Today, some “brave” Muslims have taken it one step ahead and they are trying to prove that listening to Music is in fact part of Islam and it is an act of virtue. Prophet Muhammad (peace be upon him) due to his deep Prophetic vision has described, in one of his traditions, this phenomenon of the change of the criteria of evil and good. There is a hadeeth narrated by Abu Umama al-Baahili and part of that long hadeeth is given as follows:

Prophet Muhammad (peace be upon him) said to his companions: “How will you be when you will not enjoin the good and forbid the evil (in the society)? The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said: “Yes! By Allah in Whose Hand my soul is! Even worse than that will follow.”

They asked him: “What could be worse than that?”

He (peace be upon him) replied: “How will you be when you will see the good as the evil and evil as the good (in the society)?

The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said to them: “Yes! By Allah in Whose Hand my soul is! Even worse than that will follow.”

They asked him: “What could be worse than that?”

He (peace be upon him) replied: “What will happen to you when you will enjoin the evil and forbid the good (in the society)?

The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said to them: “Yes! By Allah in Whose Hand my soul is! Even worse than that will follow. Allah will say: You have sworn by Me. I will give those people a tribulation (fitnah; test) and even the one who has patience will become confused in it.”]

(Narrated by Abu Umamah in Kinz ul Ummaal)²⁷⁴

There is a deep sociological understanding of the human societies presented in this hadeeth. Prophet Muhammad (peace be upon him) was quite aware of the fact that in the human societies, which do not follow the divine revelation, the criterion of deviance and norm is relative. Deviation in sociology does not mean the same as it means in the Qur'an. According to Sociology, actions that offend 'conventional' norms are deviant. Similarly, norms are the normal ways of behaving in society. However, the criteria of deviance (wrong) and norm (right) are relative according to sociology. When the good is prevailing in the society, it is considered the norm and in that case evil is considered deviant. But when evil becomes the

274 Ali Muttaqi, Sheikh al-Hindi. (1401 A.H.) Kinz ul Ummaal fi Sunan al-Aqwaal wal Af'aal. Beirut, Mu'assisa ar-Risala. Vol. 3, pg. 688, Hadeeth # 8468.

predominant practice in the society then, evil is considered norm in the society and good becomes deviant. On the other hand, the Qur'an and Sunnah present the absolute standards of right and wrong. In this tradition, Prophet Muhammad (peace be upon him) was telling his companions that a time would come when the actual criterion of good and evil in society will turn upside down. The hearts of Muslims will become accustomed to the evils of society. So the acts of righteousness will be considered a deviance. That is happening in the Muslim societies today because Muslims have turned their backs towards the absolute criterion of right and wrong given to them in the Qur'an. Hence, due to the prevalence of the evil of music in society, many Muslims incorrectly believe that listening and playing music and songs is not a sin. In accordance with the above-mentioned tradition, some Muslims even make desperate attempts to prove from the Qur'an that music is permissible in Islam.

Sadly enough, some of the modernist Muslims do not even hesitate to cite the scriptures of other religions to fulfill their own purpose of proving the permissibility of music in Islam. The Prophet Muhammad (peace be upon him) said in an authentic tradition narrated by Abu Sa'id al-Khudri:

"You will surely follow in the ways of those before you, inch by inch and step by step, so much so that if they were to enter a sand lizard's hole, you would follow after them." The companions asked: "O Messenger of Allah, (Do you mean) the Jews and the Christians?" He replied, "Who else?"

Furthermore, we find that the whole world is obsessed with the satanic idea of freedom, i.e., freedom of speech, freedom of movement, etc. In western schools and universities, we observe independence, free expression and secular thinking being encouraged. This idea of freedom, "It's my life, I'll do what I want" is a predominant, underlying theme of today's music. It is being used as a means for drilling western ideologies, which are totally contrary to Islamic Shari'ah and values, into the minds of Muslims. We should try to avoid mimicking those Western values that are against our religion. Prophet Muhammad (peace be upon him) warned us against the imitation of non-Muslims in the following hadeeth:

"Whoever imitates a people (nation) is one of them."
(Sunan Abu Dawud)²⁷⁶

Commenting on this tradition, Mohammad Asad, famous Austrian Muslim convert, writes in his book *Islam at the Crossroads*:

"This well known *hadeeth* is not only a moral hint, but also an objective statement which lays down the inevitability of Muslims' being assimilated by any non-Muslim civilization they imitate in its external

275 Muslim, Imam Abul Hussain Qasheeri (1981). Sahih Muslim. Lahore, Khalid Ihsan Publishers. *Kitaab al 'Ilm* (The Book of Knowledge) vol. 6, pg. 270)

276 Sunan Abu Dawud. *Kitab al-Libaas* (The Book of Wearing of Clothes). Vol. 3, pg. 241. Also narrated in Musnad Ahmed. This hadeeth has been graded as *saheeh* (authentic) by Sheikh al-Albani in his *Sahih Al-Jami'* vol. 2, pg. 1058

appearance.”²⁷⁷

Music and the Life History of Nations

If we look at the role of music in different societies over the course of history, we will notice that music and singing is one of the oldest and classical weapons of Shaitaan against human beings. In the Qur'an, in Surah Isra (Bani Israel; verses 61-64), when Shaitaan was ordered by Allah to bow down before Prophet Adam, he refused. Then, Shaitaan requested Allah to give him respite (keep him alive) until the Day of Judgment so that he could misguide all descendents of Adam except few. Allah said to Shaitaan:

“‘And excite any of them whom you can with your voice. Assault them with your cavalry and infantry, be a partner with them in their wealth and children, and make them promises.’ But Satan promises them nothing except deceit.” (Surah al-Israa: 64)

This is one of the verses regarded by Imam Qurtabi in his tafseer as a proof of prohibition of Music. Moreover, as shown in Chapter 1, some of the commentators from the generation of the taabi'een, such as Mujahid, Hasan al-Basri and Dahhaak regarded Shaitaan's exciting humans with his voice to mean his use of music, song and amusement.

A student of history knows very well that there exists a profound relationship between music and the life history of nations. History tells us that there exists a direct

²⁷⁷ Asad, Muhammad (1991). Islam at the Crossroads. Lahore, Sh. Muhammad Ashraf Publishers.

proportionality between the decline of a nation and the prevalence of lewd art and music in the society. Vladimir Lenin, who was the co-founder of Communism, the first dictator of the Soviet Union and one of history's greatest experts on subversion and revolution, said about music: "One quick way to destroy a society is through its music."²⁷⁸

In describing the life history of nations and factors resulting in their decline, Muslim poet Dr. Mohammad Iqbal writes:

"The life-history of nations shows that when the tide of life in a people begins to ebb, decadence itself becomes a source of inspiration, inspiring its poets, philosophers, saints, statesmen, and turning them into a class of apostles whose sole ministry is to glorify, by the force of a seductive art or logic, all that is ignoble and ugly in the life of their people."²⁷⁹

This reality is also summed up very succinctly in one of Iqbal's poetic verses as follows:

"Let me tell you about the fate of nations. It starts with the swords and the spears.
And there are musical instruments in the hands of its people when the nation is on its decline."

(Bang-e-Dara)²⁸⁰

One contemporary Muslim musician recently told his

278 Noeble, David A. (1974). The Marxist Minstrels: A Handbook on Communist Subversion of Music. American Christian College Press.

279 Iqbal, Dr. Sir Muhammad (1980). Islam and Ahmadism. Lahore, Sh. Muhammad Ashraf.

280 Iqbal, Sir Mohammad (1987). Bang-e-Dara. Lahore, Sheikh Ghulam Ali & Sons.

audience that the reason he is using guitar in his musical shows is due to the fact that guitar was invented by Muslims in Spain. It is not clear if this is historically true or not. However, even if we assume that this to be historically correct, we have to see what was the end of Muslims in Spain. After ruling Spain for 800 years, those Muslims suffered such a humiliating defeat, massacre and exodus from Spain that Islamic history can offer very few examples to match such a calamity. Muslims of Spain forgot the purpose of their creation. They forsake the lifestyle of the Companions of the Prophet (peace be upon him) and indulged heavily in music and entertainment. As a consequence, those Muslims paid heavy price for their heedlessness and indulgence in music when the Christians of Spain butchered them. Today, Muslims of Spain are only history and a lesson for the later generations of Muslims.

When the fall of a nation begins, it resembles a huge sinking ship (similar to *Titanic*) on which the musical band keeps on playing while it is sinking, because people playing the band are in a delusional state. The question to ask is: “Does it seem appropriate that a group of people are dancing on the deck of a sinking ship?” Anyone with a sound intellect will be surprised to see that. However, the study of history also tells us that people do not learn from the past and they tend to be deceived by Satan again and again and make the same mistakes. It is for this reason that Spanish-born American philosopher, George Santayana said in his much-celebrated quote: “Those who do not remember the past are condemned to repeat it.”

Debate in the Royal Court of Delhi - Who is the Best Woman Dancer?

In 1739 C.E., Nadir Shah Durrani, king of Afghans, laid a siege around Delhi, which was the capital of the Moghul Muslim Empire. While the capitol was under siege, there was a debate going on about a “very important” issue in the royal court of Mohammad Shah Rangela, the Moghul king of that time. The issue was that whether a singer woman named Jadan Baai was the best dancer or another woman Kamla Devii. The ruling elite and the society were so much obsessed with music and singing that they did not even realize that death was hovering over their heads. When king Nadir Shah conquered Delhi after few days of siege, his soldiers killed thousands and thousands of Muslims in Delhi and raped hundreds of Muslim women.²⁸¹

Emperor Wajid Ali Shah’s Fondness for Music

Wajid Ali Shah (1827-1887 C.E.) was a Muslim ruler of Oudh, a state in India. Wajid Ali Shah was deeply fond of music and dancing. He used to play the tambourine or hand-drum with his own hands. Only when he would get tired, he used to give it to his Prime Minister Naqi Ali to play it.²⁸² It is clear what happens when a ruler puts away the sword and holds hand-drums in his hand. On 31st of January 1856 C.E., the British conquered the Islamic state

281 Ahmed, Dr. Shabbir. Dastak (in Urdu). Florida.

282 Azad, Maulana Abul Kalaam (1982). Ghubaar-e-Khatir (Emotions of the Heart). Lahore, Islamic Publishing House.

of Oudh and Wajid Ali Shah was sent to prison. He must have had plenty of time in the prison to play musical instruments, sing and dance. An Arab poet has rightly said:

“Head-of-family plays the hand-drum when,
Children are not to be blamed for dancing then.”²⁸³

Lessons from Biographies of Singers & Musicians who died without Repentance

When we look at the lives of singers, actors and artists, we will notice that their lives are filled with corruption that is far beyond our imagination. Their self-destructive lifestyle comprises of abuse of narcotics, sexual permissiveness, alcoholism, nihilism, hedonism, insubordination and anarchism. Many of them die in unpleasant circumstances. In fact, many of them commit suicide or they suffer premature deaths caused by accidents under the influence of drugs. They lead the worst lives degraded to an animalistic level because Allah and His Messenger (peace be upon him) have cursed those professions. Van Gogh committed suicide because the art he had devoted his life to could not give him any true happiness or mental peace. Michaelangelo, who was the creator of the statue of David and who drew religious pictures on the walls of Sistine Chapel was noted for his love for the same sex. Michaelangelo's homoeroticism is apparent in his poetry. The German philosopher and poet, Friedrich Nietzsche (1844-1900 C.E.), perceived music as so essential to human life that, according to him, music could make life worth living. He considered music as an attempt to give form and beauty to the dark, chaotic forces in the soul – to

283 See Appendix 1 for the Arabic wordings of the poetic verse.

make them serve a higher purpose.²⁸⁴ Nietzsche loved music so much that he was making it equivalent to religion. But, on the other hand, Nietzsche hated God so much that he declared in his book *Thus Spoke Zarathustra* that “God is dead”.²⁸⁵ The fact of the matter is that God is still alive and He will always remain Alive. However, Nietzsche died in 1900 C.E. after remaining permanently insane for the last ten years of his life.

The musical genius Beethoven was so arrogant that people could not stand his rude behavior. He had several romantic attachments with women but all of them ended into a fiasco and he never married. He even made several unsuccessful attempts of committing suicide during his life. Classical composer Mozart had a premature death at the age of 35. The despair and emotional disturbance in the lives of music genius Elvis Presley can be seen from the fact that he died because of alcoholism. Several other music stars died because of drug abuse including Brian Jones of the Rolling Stones, Dennis Wilson of the Beach Boys, Sid Vicious of Sex Pistols, Jimi Hendrix, Jim Morrison of The Doors, Tim Harden, Frankie Lymon, etc. Similarly, many classical music singers in the Muslim countries died due to excessive intake of alcohol. Why is it so? The reason for the corrupt lives or tragic and premature deaths of many singers and artists is that Allah and His Messenger (peace be upon him) have prohibited all such professions which spread vice and corruption in the society. Qur'an tells us about the fate of such people in no unclear terms:

284 Nietzsche, Friederich (1967). *The Birth of Tragedy and The Case of Wagner*. New York, Vintage Books.

285 Nietzsche, Friederich (1995). *Thus Spoke Zarathustra: A Book for All and None*. New York, Modern Library.

إِنَّ الَّذِينَ يُحِبُّونَ أَنْ تَشِيعَ الْفَاحِشَةُ فِي الَّذِينَ ءَامَنُوا لَهُمْ عَذَابٌ أَلِيمٌ
فِي الدُّنْيَا وَالْآخِرَةِ وَاللَّهُ يَعْلَمُ وَأَنْتُمْ لَا تَعْلَمُونَ ﴿١٩﴾

“Verily, those who like that (the crime of) illegal sexual relations (corruption) should be propagated among those who believe, they will have a painful torment in this world and in the Hereafter. And Allah knows and you know not.”

(Surah Noor: Ayah 19)

People who engage themselves in sowing the seeds of corruption through seductive art and music ultimately harm only themselves. They choose to forget their Creator and Lord and, hence, Allah makes them forget their own selves by indulging them in drugs, sex and Rock 'n' Roll. In the words of the Qur'an:

وَلَا تَكُونُوا كَالَّذِينَ نَسُوا اللَّهَ فَأَنْسَاهُمْ أَنْفُسَهُمْ أُولَٰئِكَ
هُمْ الْفَاسِقُونَ ﴿١٩﴾

“And be not like those who forgot Allah, so He made them forget their own souls! Such are the transgressors.”

(Al-Hashr: Ayah 19)

Chapter 8

It is Never Too Late – Inspiring Stories from History

“The only difference between the saint and the sinner is that every saint has a past, and every sinner has a future.” (Oscar Wilde)

IF WE LOOK AT the style of the Qur'an, one of the ways in which the Qur'an presents its message is through narration of real stories. The Qur'an is a narrative. One of the reasons is that a story can convey a message in such a simple form that may be hard to convey in the form of dry exposition. Human beings need stories from which they can draw meanings for their life. Another reason is that a story is a part of history. The Qur'an tells us to learn from history. In Qur'an, Allah (the Most Exalted One) says:

فَأَقْصِبِ الْاَقْصَصَ لَعَلَّهُمْ يَتَفَكَّرُونَ ﴿١٧٦﴾

"So relate the stories, perhaps they may reflect."
(Surah Al-A'raf, ayah 176)

In this chapter, some interesting real stories are mentioned related to music. These are the stories about conversion and moral revival in order to clarify that according to Islamic teachings, it is never too late to mend. The door of repentance is wide open so long as we are not in the throes of death as the Prophet (peace be upon him) said, “Allah accepts the repentance of His servant so long as death has not reached his collar bone.” (*At-Tirmidhi*)²⁸⁶ If someone has committed evil but has repented sincerely, and changed his or her life around for better, then Allah has certainly promised to grant them mercy and forgiveness. Our history is filled with glittering examples of those who made sincere repentance to Allah their Creator as it will be shown in this chapter. Repentance is the most noble and beloved form of obedience in the eyes of Allah. He loves those who repent and it is because of His love for His creation that He tests them with sins so that He may shower His blessings and favors upon them after they repent. In the Qur’an at several places, Allah tells the human beings to repent:

﴿قُلْ يَاعِبَادِيَ الَّذِينَ أَسْرَفُوا عَلَىٰ أَنفُسِهِمْ لَا تَقْنَطُوا مِن رَّحْمَةِ اللَّهِ ۚ إِنَّ اللَّهَ يَغْفِرُ الذُّنُوبَ جَمِيعًا إِنَّهُ هُوَ الْغَفُورُ الرَّحِيمُ﴾

“Say: ‘O My servants who wronged against their souls, do not despair of Allah’s mercy! For Allah forgives all sins; for He is indeed Forgiving, Compassionate.’”

(Surah Az-Zumar: 53)

286 Tirmidhi, Imam Abu Esa (1988). *At-Tirmidhi. Abwaab ad Da’waat* (Chapters on Supplication) Vol. 2, pg. 614. Imam Tirmidhi has regarded this hadeeth as *hasan* (good) in its chain. Also, Imam Nawawi has reported this hadeeth in his *Ryadh us Saliheen*.

يَا أَيُّهَا الَّذِينَ ءَامَنُوا تُوبُوا إِلَى اللَّهِ تَوْبَةً نَّصُوحًا عَسَىٰ رَبُّكُمْ أَن يُكَفِّرَ
عَنكُمْ سَيِّئَاتِكُمْ وَيُدْخِلَكُم جَنَّاتٍ تَجْرِي مِن تَحْتِهَا الْأَنْهَارُ

“O you who believe! Turn to Allah with sincere repentance! It may be that your Lord will remit from you your sins, and admit you into Gardens under which rivers flow (Paradise).”

(Surah At-Tahrim: 8)

True Repentance Turned a Sinner into a Scholar – Story of Zazaan the Tabi’ee

Sheikh Abdul Qadir Jilaani narrates in his book “*Ghaniyatul Taalibeen*” an interesting incidence during the time of Abdullah ibn Masoud (the great companion of Prophet Muhammad peace be upon him):

“One day Abdullah ibn Masoud was passing by a town near the city of Kufa. There was a gathering of corrupt people in a house who were busy drinking alcohol in a party. A musician named ‘Zazaan’ was playing the flute and singing in his beautiful voice. When Abdullah ibn Masoud heard his voice, he said:

“What a sweet-sounding voice it is? I wish this voice would have been used in the recitation of the Qur’an.”

After saying those words of advice, Abdullah ibn Masoud put a cloak on his head and went ahead. Zazaan overheard Ibn Masoud’s words. He asked his friends in the party: “Who was that person?” People told him: “That person is

a famous companion of Prophet Muhammad (peace be upon him) and he said it so because he heard your voice.” Upon hearing that, Zazaan went into a strange spiritual state. He broke all his musical instruments, went straight to Abdullah ibn Masoud and started crying. Ibn Masoud hugged him and started to cry himself and then said:

“Why should I not love that person who has repented from playing his musical instruments and Allah loves him?”

After repentance, Zazaan became a disciple of Abdullah ibn Masoud and learned the Qur’an and Islamic knowledge from him and later on became an Islamic scholar and an authority in the Islamic sciences of his age.^{287, 288}

Turning Point in the Life of a Genius – Imam Malik ibn Anas

Imam Malik belonged to a family of scholars. His father, Anas was an Islamic scholar. Three of his paternal uncles were also scholars of Islam. During childhood, Imam Malik used to play with pigeons, which he had kept as pets. He inspired to become a singer when he would grow up. He had a beautiful voice. However, there was a turning point in his life. His older brother Nadhar ibn Anas was a great Islamic scholar and he was quite famous in all the city of Madinah. At that time, nobody knew Imam Malik. One day, Anas (Imam Malik’s father) asked a question

287 Jilani, Abdul-Qadir (1989). Ghaniyatu Talibeen. Karachi, Nafees Academy.

288 Ibn Qudama (al-Muqaddisi), Imam Mufiquddin (1999). Kitab ut Tawwabeen. Karachi, Darul Isha'at.

about Fiqh to both of his sons, Nadhar and Malik. Imam Malik could not answer that question. However, Nadhar answered it correctly. Upon this, his father said to him: "Playing with pigeons has destroyed you." Imam Malik later narrated that incident and said that when he heard that reply, he became angry and jealous of his brother. His sense of competition was ignited. He went to Ibn Hurmuz and studied from him Islamic sciences for seven years. There was another incident that contributed equally to the turning point in Imam Malik's life. When he was young, Imam Malik told his mother about his ambition to become a singer in his future life. His mother did not scold him but in a very gentle and loving manner, she told him: "My son, you do not have the looks of a singer. Therefore, you can not become a singer." Upon hearing that, Imam Malik decided to study Islamic sciences to become an Islamic scholar.²⁸⁹

Advice of Umar ibn Abdul Aziz to the teacher of his sons

Muslim Caliph Umar ibn Abdul Aziz (died 101 A.H.) is regarded as the fifth righteously guided caliph due to his justice and fear of Allah. Umar ibn Abdul Aziz was not very religious earlier in his life because he opened his eyes in the royal family. The environment in which he was raised was filled with music and singing. He had access to all the pleasures of life, which a person could imagine. No one in the royal family could compete with Umar ibn Abdul Aziz in wearing fashionable dress. When he was

289 Al-Awadi, Dr. Hesham (2004). The Four Great Imams. California, U.S.A., Awakening. (audio)

appointed the governor of Madinah in 87 A.H., there were 30 camels carrying only his personal belongings. But when he was appointed the Caliph of the Muslim nation in 99 A.H., that event proved to be a major turning point in his life. He abandoned the luxurious life he was indulged in and became an epitome of humility, piousness, God-fearingness and justice. The state of his piety can be recognized by the fact that when he died, the Christian king of Rome paid him tribute by calling him a person who is a reincarnation of Jesus Christ. While saying those words, tears were coming from the king's eyes.²⁹⁰

Due to being raised in a royal family, Caliph Umar ibn Abdul Aziz was quite aware of the harms and pernicious effects of music and singing. That is why, when Caliph Umar ibn Abdul Aziz sent his sons to their teacher Sahal, Umar wrote him a letter of advice in which he emphasized:

“The first concept you would want to instill into these children through your teaching is to hate the instruments of music. The beginning of musical instruments is from Shaitaan and their end is with the wrath of Allah. I have heard from authentic scholars that going to the places with musical instruments, listening to songs and to be fond of them fosters hypocrisy in the heart, very much like water promotes the growth of grass. I swear that it is easier for a wise person not to go to such places and be safe from their pollution as compared to having hypocrisy strengthened in his heart (and then trying to find cure for it).”

290 Puree, Abaad Shah (1991). Bright Stars of Preaching & Forbearance (in Urdu). Lahore, Al-Badar Publications.

(*Tafseer Dur Al-Manthur* by Jalal ud Din Suyuti)²⁹¹

Umar ibn Abdul Aziz did not restrict his commands to his sons. He made no concession to his Muslim subjects as well. He sent an order to all his governors:

“Those non-Arab people entertain themselves with those things which Satan has made attractive in their eyes. You should stop your Muslim subjects from those objects. By Allah, now time has come that people must stop those things after getting the knowledge of the commandments from the Book of Allah. Therefore, you must forbid them from indulging in frivolous activities and music and singing. If they do not stop, you may give them punishment.”

(*Kitab Al-Tabaqat Al-Kabir* by Ibn Sa'd)²⁹²

Dr. Bilal Philips: Journey from Toronto's Night-club Guitarist to Ph.D. in Islamic Fiqh

Allah says in the Qur'an:

يَا أَيُّهَا الَّذِينَ آمَنُوا تَوْبُوا إِلَى اللَّهِ تَوْبَةً نَّصُوحًا عَسَىٰ رَبُّكُمْ أَن يُكَفِّرَ
عَنكُمْ سَيِّئَاتِكُمْ وَيُدْخِلَكُم جَنَّاتٍ تَجْرِي مِن تَحْتِهَا الْأَنْهَارُ

“O you who believe! Turn to Allah with sincere repentance: In the hope that your Lord will remove from you your ills and admit you to Gardens beneath

291 Shafee, Mufti-Mohammad; (Ed. By) Mohammad Abdul-Mu'izz (2002). *Islam & Music*. Karachi, Maktaba Darul Uloom Karachi.

292 Ibn Sa'd, Abu Abdullah Muhammad (n.d.). *Kitab Al-Tabaqat Al-Kabir*. New Delhi, Kitab Bhavan.

which Rivers flow.”

(Surah At-Tehrim: 8)

The door of *taubah* (repentance) is open for anyone. There are some individuals who do an exemplary repentance. Dr. Bilal Philips is one such example. After embracing Islam, he went to Saudi Arabia and did his B.A. in *Usul ad-Deen* at the Islamic University of Medinah in 1979 and M.A. in Islamic Theology at the University of Riyadh. After teaching Islamic studies to high school students in Riyadh from 1979 to 1987, Dr. Philips went to the University of Wales and completed his Ph.D. in Islamic Studies there. Before accepting Islam in 1971, Dr. Bilal Philips, who is from Canada, was very much involved in music. Once in one of his lectures, he was asked by a group of youth to comment on the position of music in Islam and give a personal example of how he was involved in music in the past and how he stopped. Dr. Bilal Philips told them he not only used to listen to music but also played music. He played different versions of rock music. During 1970's, Dr. Philips played guitar and sang along with a group in a nightclub in Toronto (Canada). After becoming Muslim, initially no one told him about the prohibition of music in Islam. So he continued to play in the nightclubs of Toronto and Vancouver in Canada. Dr. Philips told the Muslim youth:

“After becoming Muslim, I found while in the nightclub as if I were in a different world. The other members of my music group were all taking drugs and in the nightclub everybody was ‘high’ on something and I was the only one who was sane there. There was no way I could be part of it. So by myself I decided to stop it. I sold all my equipments and my records. I got rid of it and later on I found out

by studies that according to Islamic teachings, music is *haraam* [forbidden].”²⁹³

Dr. Bilal Philips reminded the Muslim youth that music has very strong effect on its listeners. It is overwhelming and it is addictive. The effect is so strong that people can recall at an instant any song that they had heard several years ago. The whole song is still there, with all its wordings because it has taken a spot on the heart of its listener. Eventually, music and singing fills up the heart and it becomes extremely difficult for its listener to contemplate on the Qur'an because the two (Qur'an and music) can not coexist and occupy the same space.

Dr. Philips also emphasized that the effects of music on its listeners are very subtle and slow. People think that music is not affecting them while they are only listening to music during study or as a pastime but if we keep on feeding data into any system, the effects starts to show up, although slow in pace. Dr. Philips advised the Muslim youth to stay in the company of pious people because we can easily get sucked back into the corrupt life if we hang around with people who listen to music all the times. He also said:

“So for a Muslim to get away from it means getting rid of all the records and CD's because you cannot keep these things around you and say I am going to stop because anytime you feel the desire, you can listen to it. Try to remove the obvious products, which can trap you.”²⁹⁴

293 Philips, Dr. Bilal (n.d.). Discussion with Youth (audio speech), Riyadh.

294 Philips, Dr. Bilal (n.d.). Discussion with Youth (audio speech), Riyadh.

Egyptian Female Singers Turn to Religion in Repentance

The world of music and media is extremely dazzling and alluring from the outside. The fame and glamour associated with this world and the competition to attain it makes any person in this world lose his/her sanity. The music and film industry are portrayed as eye-catching and attractive through the seductive power of media but they are awfully dark from the inside. Yet no one tells about the bleak and depressing side of this field because whoever enters into this black hole gets lost and never returns. However, there are some blessed souls who have managed to escape from the darkness of music industry and who have decided to lead the life of a true Muslim. Recently an interesting phenomenon occurred among increasing number of celebrities appearing on TV and radio shows in Egypt to announce their decision to leave fame behind and devote themselves to God.

One of those celebrities is the former Egyptian dancer Sahar Hamdi, who has shunned the limelight and decided to live quiet, peaceful life as a “revert to God.” Hamdi’s decision to quit music industry was a battle of two extremes – an endless internal struggle that resulted in a complete moral and physical transformation.

Sahar Hamdi is not the only one who has said farewell to music. In the 1980s, a religious wave hit as several singers and actresses dropped out of the music and movie business and became born-again Muslims. “La Tazlemu Al-Nesaa” (Don’t Blame Women) star Hanna Tharwat, singer

Yasmine Al-Khayyam, popular belly dancer Zizi Moustafa along with dancer Hala Al-Safi and Sahar Hamdi were the women among them who made repentance to Allah for their past.²⁹⁵

Those film actresses, singers and dancers in Egypt have made it a custom that whenever any woman from the media does repentance and joins them, they organize a program in honor of the new comer, in which they do recitation of the Holy Qur'an collectively and welcome the new guest in their circle. All these women collectively listen to the lectures of different Islamic scholars to learn about Islamic teachings.²⁹⁶ The decision of this generation of celebrities to abandon artistic circles and devote their lives to serving Islam was in part due to the influence of Egypt's famous sheikh, Muhammad Mutwalli Al-Shaarawi. Al-Shaarawi in his lectures urged such women to quit their careers and focus more on worshipping God. But this phenomenon didn't end in the 1980s, thanks also to two popular young preachers: Amr Khaled from Egypt and Sheikh Al-Habib ibn Ali from Yemen. It seems that many actresses were listening to the sermons of such scholars.²⁹⁷ The list of stars who had left the entertainment industry for a more pious life is not limited to Egyptian female singers. Lebanese female singers Arooba and Nehad Fatooha are also amongst those who have left the profession of music and adopted an Islamic life. When

295 Said, Summer (August 2006, Rajab 1427). Egyptian Celebrities Turn to Religion. Young Muslim Digest (http://www.youngmuslimdigest.com/ymdaug06/islam_aug06.html)

296 Awaan, Malik Abbas Akhtar (2006). Film Actresses and Singers under the Shadow of the Qur'an. Lahore, Azaan-e-Sehr Publishers.

297 Said, Summer (August 2006, Rajab 1427). Egyptian Celebrities Turn to Religion. Young Muslim Digest (http://www.youngmuslimdigest.com/ymdaug06/islam_aug06.html)

veteran singer Yasmine Al-Khayyam was asked if she was surprised about how so many of them have made repentance in just a short period of time? She replied with a voice immersed in faith (*Emaan*): “We are surprised if a child leaves its mother’s lap in anger. However, if the same child returns back into its mother’s lap, why would we be amazed?”²⁹⁸

It must be noted that most of the celebrities who have become religious never make any more public appearances and now they stay out of the spotlight, instead dedicating their lives and time to lecturing and teaching others about Islam.

Junaid Jamshed – From Pop Stardom to the Path of Allah

Junaid Jamshed is a famous former Pakistani pop singer (born in 1964). He was the lead singer of the first ever Pakistani band *Vital Signs* (pop band). In 1995, he went on to pursue a solo career when the group split up. When he was the lead singer, Vital Signs saw its peak in 1987 with the release of their signature song *Dil Dil Pakistan*. In fact, Junaid Jamshed was the first pop star on the Pakistani music scene. At the height of his career, he turned his back on the world of glitz and glamour and devoted himself to Islam. In the year 2003, he ended his career as a pop star to lead a more spiritual life. In an interview to Muslim Voice UK, Junaid recalled the turning point in his life in his search for the inner peace when he went with his friend

²⁹⁸ Awaan, Malik Abbas Akhtar (2006). Film Actresses and Singers under the Shadow of the Qur'an. Lahore, Azaan-e-Sehr Publishers.

to do *da'wah* (preaching Islam) work in October 1997. That was the time when, in his words, he realized what a big mistake his whole life had been and that he needed to change.²⁹⁹

It took him another five years before Jamshed reached the conclusion that his career was not compatible with Islam. On August 14, 2003, when he finally bid farewell to the world of pop music, it was a difficult decision for Jamshed because music was not just his passion but also his only source of livelihood and his career. However, his strong faith in Allah rescued him. After embarking on his journey to religious enlightenment and leaving the music business, Jamshed launched a highly successful fashion chain under his name. In ten cities across Pakistan, consumers can shop in Junaid Jamshed boutiques for traditional clothing, alcohol-free perfumes, and shoes. In a very short time of two and a half years his business progressed in leaps and bounds even though Jamshed did not have a background as a businessman.

When Jamshed announced his decision to depart the music industry, there was a huge outcry. The music world was shocked and amused at the news. His fans mourned the loss of their favorite singer. In Junaid Jamshed's words:

“Initially most people thought I was mad. It was hard for them to take; here was a man who was their favorite and now he was telling them that everything that he had done was not right. In addition, he was also calling them towards

299 Gohir, Shaista (April 09, 2005). Junaid Jamshed: From Pop Stardom to the Path of Allah.
(http://www.mvuk.co.uk/feature_view.asp?feature_id=33#)

something they did not want to do.”³⁰⁰

Now seen with a long beard and wearing the *shalwar kameez*, Pakistan's traditional dress, Jamshed has the appearance of an Islamic scholar and, in fact, he is quickly striving in that direction. He explained in the interview why it was essential for him to leave pop music:

“Islam does not permit music, especially the way it is done these days and the money that you earn from it is ‘*haraam*’ (not permitted). It was not the kind of life I wanted to lead.... I was quite sad on the day I made the statement because music was my biggest passion; it was in my blood and under my skin and the only thing I was used to. However, I did it to make Allah happy; I did not want to be someone who was written in his bad books.”³⁰¹

In another interview given to Malik Akhtar Abbas Awaan, the editor of *Khwateen* magazine, Jamshed expressed the feelings of guilt he used to have when he was at the peak of his musical career. He said:

“When I was singing on the stage, I used to think that the girl dancing in front of me is certainly a sister or a daughter to someone and what am I making those daughters of the *ummah* of Prophet Muhammad (peace be upon him) do? Such girls will not give birth to personalities such as Muhammad ibn Qassim and Salah ud Din Ayyubi. Today our Muslim nation does NOT

300 Ibid.

301 Ibid.

need singers and musicians. Instead, our Muslim *Ummah* needs such great leaders as Muhammad ibn Qassim, Khalid ibn Walid, Dharaar ibn Azoor, Abu Ubaida ibn Jarrah. Such great personalities are born from the wombs of pious and God-fearing mothers who observe *hayaa*, modesty and shame.”³⁰²

Junaid Jamshed gave up his musical career at the pinnacle of fame to pursue a new direction in life. Before, music was his passion. Now, Islam is his life. Jamshed is fully dedicated to spreading the message of Islam to the humanity. He has made it clear that he has no regrets over his decision:

“In the early part of my life, I used to invite people to something which was against the religion of Allah, and now I call them towards Allah and ask them to fulfill what he wants them to do. I do not miss my previous lifestyle in showbiz. My new life is simple and pure. I have a strong conviction that if we bring into our life the commandments of Allah and the way His beloved Prophet (peace be upon him) performed them, our life can become blissful even in this world. Life in this world is temporary. We all need to realize this before it is too late.”³⁰³

302 Awaan, Malik Abbas Akhtar (2006). Media Celebrities under the Shadow of the Qur'an. (Urdu language) Lahore, Azaan-e-Sehr Publishers.

303 Ibid.

Sheikh Yusuf Estes – From Music Business to Islamic Preaching

American Muslim convert, Sheikh Yusuf Estes, was born into a very strong Christian family in the Midwest region (U.S.A.). His family and his ancestors built many churches and schools across the U.S.A. While he was still in elementary, they relocated to Houston, Texas in 1949. During his youth, he became very interested in different types of music, especially Gospel and Classical music. Because his whole family was religious and musical, it followed that he too would begin his studies in both areas. All this set him for the logical position of Music Minister in many of the churches that he became affiliated with over the years.

Being a great musician due to his education and experience, Sheikh Yusuf Estes started teaching keyboard musical instruments in 1960. By the year 1963, he owned his own studios in Laurel, Maryland, called "Estes Music Studios." The other businesses Sheikh Estes and his father owned included "Estes Music Company" and "Estes Piano & Organ Co". He and his father used to established music stores, TV and radio programs and outdoor entertainments for fun and profit. Their primary target was to sell musical instruments across the country. He was also a member of NAAMM (National Association of American Music Manufactures).³⁰⁴

He was in the music industry for several years. Then, in 1991, he had the opportunity to have an Arab Muslim

³⁰⁴ Estes, Yusuf (2006). Personal Email Communication. Washington D.C.

businessman named Mohammad, as a guest at his home. Sheikh Estes had many doubts about Islam spread by the media. Mohammad clarified all his doubts. Eventually, Sheikh Estes embraced Islam along with his wife and children as well as his parents. After becoming a Muslim, he studied the Islamic sciences very diligently. Presently, he is the National Muslim Chaplain for American Muslims, sponsored by a number of organizations in Washington, DC, especially concentrating his efforts in the institutional areas such as military, universities and prisons. In addition, he travels around the world sharing the message of Islam.

Closing Remarks

*“Oh! Music is music and Islam is Islam,
And never the twain shall meet.”*

NOW THAT THIS BOOK has reached its completion, it is hoped that the arguments presented to the readers from the Qur'an, Prophetic traditions and rulings of Islamic scholars, all prove that music is prohibited in Islam except under limited circumstances. The subject of music is not a controversial issue in Islam. If there is a microscopic minority of scholars who permit listening to music, this does not make this difference of opinion a tolerable one. The tolerable difference is where there is room for *ijtihad*, which occurs only when the difference of opinions is a major one, which is obviously not the case for music, as nearly all the scholars throughout the Islamic history have agreed that listening to music is forbidden. It must also be stressed here that we are discussing scholars in plural form, whom Allah has granted protection against errors in their collective opinion and direction. It is also important to understand that it is possible for individual scholars to err but not the majority of scholars. Once we understand this fact, it should not come to our mind as to why would a scholar oppose such a vast majority of the scholars. The more important question to ask is: How can a vast majority of Islamic scholars be wrong in regarding musical instruments to be forbidden?

We must know that many scholars declared consensus (*ijma'*) over the prohibition of musical instruments. Some of the Islamic scholars believed that listening to musical instruments gives birth to hypocrisy in the heart. As noted earlier, Imam Malik said the following about listening to music:

“Only the sinful amongst us listen to music.”

It is interesting to note that Imam Malik lived and passed away from the year 93 A.H. to 179 A.H. in Madina, the abode of the companions of the Prophet Muhammad (peace be upon him). This entails that Imam Malik's espoused opinion was in fact a Madinan opinion, reflecting their consensus, and thereby being a source of legislation.³⁰⁵

It has been shown in this book that music deludes and diverts the attention of the person from Allah. For this reason, Islam has forbidden not only the playing of music but also listening to it. It is similar to the prohibition of alcohol and drugs, which also affect the intellect. Music acts like intoxicants where it makes one forget one's surroundings; and one does not know what is happening to him or her. Prevalence of music and singing at such a large scale is one of the signs of the End of Times (*qiyaamah*). Music acts as a barrier ("*Raan*" in the Qur'anic terminology) between Allah and man. As a consequence, people forget their Creator and the real purpose of their life in this world, which is clearly mentioned in the Qur'an as follows:

305 Al-Haddad, Haytham bin Jawwad (June 01, 2007). Music: A Simple Matter of Disagreement?. www.islamicawakening.com.

وَمَا خَلَقْتُ الْجِنَّ وَالْإِنْسَ إِلَّا لِيَعْبُدُونِ ﴿٥٦﴾

*“And I (Allah) created not the Jinns and Men
except they should worship Me (Alone).”
(Surah Az-Zaariat: 56)*

Music and singing sprout hypocrisy, vice, neglect and a host of other evils in the hearts of their listeners. It results first into a diseased heart and ultimately into a spiritually deceased heart. Music is not food for the soul. It is cancerous for the soul. Listening to music and singing consumes time, money and energy. Music creates “*raan*” or rust in the heart of the listeners. Music arouses passions in its listeners, opens the door to temptations, leads them towards sin, excites their animal instincts and dulls their spirituality. Worse than all, it befogs the mind of its listeners and diverts them from thinking through the really important questions about their existence – the purpose of everyone’s lives: to worship the Almighty Allah, and strive for our target destination after death: Heaven.

Based on scientific evidence, it has also been shown in great detail in this book that musical lyrics do much more than “go in one ear and out the other.” Music takes people to a stage where their intellect ceases to function altogether and they become slave to their emotions. It is not religion but music that is opium of people. Music creates imbalance in human faculties, constricts spiritual development and destroys the ethical values. It is among things that boost human emotions and arouse the sensual powers beyond their natural limit while inducing the angelic element of the human personality to sleep. It acts as a ladder to adultery and drug abuse because it makes

shame and modesty disappear in its listeners. Music can intensify and change emotional states due to its immense power. Music is used in the mass media as a means of mass manipulation. Nowadays there is no need for brutal force to rule people. Music alone can be utilized to create mass delusion of the worst kind.

The power of music is contained in its ability to by-pass reason, penetrating straight into the emotions and the subconscious, to manipulate a person's feelings. Music makes emotions dominant over the intellect because it appears to have great emotional significance in the lives of many people. Music has the ability to influence mood, to remind us of a certain moment, to create feelings. Music conveys information with semantic and emotional elements. In some cases, people can claim that their relationship to music is far more important to them than their relationship to any other human being.³⁰⁶ The social scientific research presented in this book makes it clear that music has domineering influence on the world-view and sexual and violent behavior of the youth. There appears to be a relationship between the messages adolescents and young adults consume from music and the way they perceive the world around them. In fact, music affects their life-styles, psychosexual development, fashion, culture and their relationships to their parents. In addition, the music and the artists form a consistent package that many youth identify with strongly. Music encourages young girls and boys to live in their dream world of romance which paralyzes them from facing the

306 Sloboda, J. A. (1992) Empirical studies of emotional response to music. In: Cognitive Bases of Musical Behaviour. M. R. Jones & S. Holleran (Eds.). Washington DC: American Psychological Association

real challenges of life.

The indulgence of Muslims in music is not just a disease but it is one of the symptoms of a plague infecting them, i.e., love of the world and love of the self. It is due to the detachment of Muslims from the Qur'an and Sunnah. Today those Muslims, who claim to be modernists and try to present 'modern' Islam apologetically to the non-Muslims, have to reconsider their assumptions. They have to stop looking at the world through colonized eyes, in which the only form of entertainment is music and movies. If the majority of people in a society are committing an evil, it does not justify and rationalize that evil act. This fact has convinced many prominent musicians and singers of the present age, who have accepted Islam, to leave this corrupt profession, as shown in the previous chapter. As Muslims, Allah has bestowed us with the recitation of the Qur'an, which is a better alternative to music. Reading and listening to the Qur'an can pacify our hearts. We need not astray in search for things that may soothe our hearts. When we listen to the recitation of the Qur'an, there will never be the feelings of emptiness afterwards.

The last part of this book is meant to be for those Muslims who are immersed in music but who may want to rectify themselves and evolve spiritually. Their condition is not hopeless. The door of repentance to Allah is always open. We can sincerely repent to Allah by starting to follow His commandments holistically and, eventually, we may become a glittering example of piety and spirituality for the later generations. I would like to end this book with the following eye-opening words of a converted Muslim sister Yvonne Ridley:

“Quite frankly, I really don't know how anyone in the *Ummah* [Muslim nation] can really let go and scream and shout with joy at pleasure domes when there is so

much brutality and suffering going on in the world today. The rivers of blood flow freely from the veins of our brothers and sisters from across the Muslim world. Screaming and shouting the names of musical heroes drown out the screams coming from the dungeons of Uzbekistan where brothers and sisters are boiled alive in vats of water. How many will jump up and down and wave their arms in the air, shouting wildly for justice for our kin in Kashmir, Afghanistan, Chechnya, Palestine, and Iraq.... Oh, Muslims, wake up! The Ummah is not bleeding; it is hemorrhaging. Listen not to what is *haraam* [forbidden]. Listen to the pain of your global family.”³⁰⁷

307 Ridley, Yvonne (April 24, 2006) “Pop Culture in the Name of Islam”. Article ID: 1261 (<http://www.islamicawakening.com>)

Appendix 1

Arabic Wordings of Ahadeeth and Quotes cited in this book

Relevant Chapter and Page Numbers are given for each hadeeth or quote:

Introduction

Page 12.....Abdullah Ibn Masoud, a well-known companion of Prophet Muhammad (peace be upon him) said:

تَعَلَّمْنَا الْإِيمَانَ ثُمَّ تَعَلَّمْنَا الْقُرْآنَ

“We were taught (by Prophet Muhammad, peace be upon him) *Eman* first and then we were taught the Qur’an.”

Page 13.....in the *hadeeth* (Prophetic saying) narrated on the authority of Wabisa ibn Ma’bad who came to the Messenger of Allah (peace be upon him):

جِئْتُ تَسْأَلُ عَنِ الْبِرِّ قُلْتُ نَعَمْ قَالَ: اسْتَغْفِرْ قَلْبَكَ. الْبِرُّ مَا أَطْمَأَنَّتْ
إِلَيْهِ النَّفْسُ وَأَطْمَأَنَّ إِلَيْهِ الْقَلْبُ. وَالْإِثْمُ مَا حَاكَ فِي النَّفْسِ وَتَرَدَّدَ
فِي الصَّدْرِ وَإِنْ أَفْتَاكَ النَّاسُ وَأَفْتَوَكَ (مسند احمد)

"You have come to ask about righteousness?" I said: "Yes."
He said: "Consult your heart. Righteousness is that about which the soul feels tranquil and the heart feels tranquil, and wrongdoing is that which wavers in the soul and moves back

and forth in the breast (in your heart) even though people again and again have given you their opinion in its favor."
(Musnad Ahmed ibn Hanbal)

Page 14.....And in another hadeeth narrated by Nawas ibn Sam'an, Prophet Muhammad (peace be upon him) said:

الْبِرُّ حُسْنُ الْخُلُقِ وَالْإِثْمُ مَا حَاكَ فِي صَدْرِكَ وَكَرِهْتَ أَنْ يَطْلُعَ عَلَيْهِ النَّاسُ (صحيح مسلم)

"Virtue is good ethics and behaviour and wrong action is what irritates the heart and you do not desire other people to see it. (Sahih Muslim)

Page 16.....we must never forget the command of our beloved Prophet (peace be upon him):

مَنْ رَأَى مِنْكُمْ مُنْكَرًا فَلْيُغَيِّرْهُ بِيَدِهِ فَإِنْ لَمْ يَسْتَطِعْ فَبِلِسَانِهِ
فَإِنْ لَمْ يَسْتَطِعْ فَبِقَلْبِهِ وَذَلِكَ أَضْعَفُ الْإِيمَانِ (صحيح مسلم)

"Whoever among of you sees a munkar (evil action), let him change it with his hand; and if he is unable to do so, then let him change it by his tongue, and if he is unable to do so, let him change it with his heart, and that is the weakest faith." (Sahih Muslim)

Chapter 1

Music from the Shari'ah View

Page 29.....One tradition narrated by Al-Miqdam ibn Ma'dikarib, Prophet Muhammad (peace be upon him)

warned us:

أَلَا إِنِّي أُوتِيتُ الْكِتَابَ وَمِثْلَهُ مَعَهُ أَلَا يُوشِكُ رَجُلٌ شَبَعَانٌ
عَلَى أَرِيكَتِهِ يَقُولُ عَلَيْكُمْ بِهَذَا الْقُرْآنِ فَمَا وَجَدْتُمْ فِيهِ مِنْ
حِلَالٍ فَاحْلُوهُ وَمَا وَجَدْتُمْ فِيهِ مِنْ حَرَامٍ فَحَرِّمُوهُ (سنن ابى داؤد)

"Beware! I have been given the Qur'an and something like it, yet the time is coming when a man replete on his couch will say: Keep to the Qur'an; what you find in it to be permissible treat as permissible, and what you find in it to be prohibited treat as prohibited."(Sunan Abu Dawud)

Page 30.....

Hadeeth No. 1

لَيَكُونَنَّ مِنْ أُمَّتِي أَقْوَامٌ يَسْتَحِلُّونَ الْحِرَّ وَالْحَرِيرَ وَالْخَمْرَ وَالْمَعَازِفَ.

(صحيح البخارى، كتاب الاشربة)

"There will be people of my Ummah who will seek to make lawful; fornication, wine-drinking and the use of ma`azif (musical instruments)."

(Sahih Al-Bukhari)

Page 32.....

Hadeeth No. 2

يَشْرَبَنَّ نَاسٌ مِنْ أُمَّتِي الْخَمْرَ يُسَمُّونَهَا بِغَيْرِ اسْمِهَا يُعْزَفُ عَلَى
رُؤُسِهِمْ بِالْمَعَازِفِ وَالْمُغَنِّيَاتِ يَخْسِفُ اللَّهُ بِهِمُ الْأَرْضَ وَيَجْعَلُ
مِنْهُمُ الْقِرَدَةَ وَالْخَنَازِيرَ (سنن ابن ماجه)

"Soon there will be people from my Ummah who will drink wine, calling it by other than its real name. There will be instruments of music and singing on their heads. And they will listen to female singers."

Allah will cleave the earth under them and turn others into apes and swine." (Sunan Ibn Majah)

Page 33.....

Hadeeth No. 3

إِنَّ اللَّهَ حَرَّمَ عَلَىٰ أَوْحَرَمَ الْخَمْرُ وَالْمَيْسِرُ وَالْكُوبَةُ
قَالَ وَكُلُّ مُسْكِرٍ حَرَامٌ قَالَ سُفْيَانُ فَسَأَلْتُ عَلِيَّ بْنَ بَدِيْمَةَ
عَنِ الْكُوبَةِ قَالَ الطَّبْلُ (سنن ابو داؤد، مسند احمد)

"Verily, Allah prohibited wine, gambling and al-koobah; and every intoxicant is prohibited." Sufyan said, "I asked the narrator, Ali ibn Badheemah, 'What is al-koobah?' He answered, 'It is the drum.'"

(Sunan Abu Dawud; Musnad Ahmed)

Page 33.....

Hadeeth No. 4

إِنَّ اللَّهَ حَرَّمَ عَلَىٰ أُمَّتِي الْخَمْرَ وَالْمَيْسِرَ وَالْمَزْرُورَ وَالْكُوبَةَ
وَالْقَيْنِينَ وَزَادَنِي صَلَوةَ الْوُتْرِ (مسند احمد)

"Verily Allah has prohibited for my Ummah wine, gambling, a drink distilled from corn, the drum and the lute; while He supplemented me with another Prayer, the witr."

(Musnad Ahmed)

Page 34.....

Hadeeth No. 5

إِنِّي لَمْ أَنْهَ عَنْ الْبُكَاءِ، وَلَكِنْ نَهَيْتُ عَنْ صَوْتَيْنِ أَحْمَقَيْنِ فَاجِرَيْنِ: صَوْتٍ
عِنْدَ نِعْمَةٍ لَهُوَ وَلَعِبٍ، وَمَزَامِيرِ شَيْطَانٍ، وَصَوْتٍ عِنْدَ مُصِيبَةٍ لَطَمٌ وَجُوهٌ
وَشَقٌّ جُيُوبٍ، وَهَذِهِ رَحْمَةٌ، وَمَنْ لَا يُرَحِّمُ لَا يُرَحَّمُ (حاكم)

"Verily I did not prohibit weeping, but rather I forbade two voices (sowtayn) which are imbecilic (ahmaq) and sinfully shameless (faajir): one a voice [singing] to the accompaniment of musical amusement (lahw) and Satan's [wind] instruments; the other, a voice [wailing] due to some calamity, accompanied by striking of the face and tearing of garments. But this [weeping off mine] stems from compassion, and whosoever does not show compassion will not receive it." (Mustadrak al-Haakim)

Page 35.....

Hadeeth No. 6

Anas ibn Malik related from the Prophet (peace be upon him) who said:

صَوْتَانِ مَلْعُونَانِ فِي الدُّنْيَا وَالْآخِرَةِ مِزْمَارٌ عِنْدَ نِعْمَةٍ وَرَنَّةٌ عِنْدَ مُصِيبَةٍ
(مجمع الزوائد)

"Two cursed sounds are that of the [wind] instrument (mizmaar) played on the occasion of joy and grace, and woeful wailing upon the occurrence of adversity."
(Majma az-Zawaa'id)

Page 35.....

Hadeeth No. 7

مَنْ قَعَدَ إِلَى قَيْنَةٍ يَسْتَمِعُ مِنْهَا صَبَّ اللَّهُ فِي أُذُنِهِ الْآنَكَ يَوْمَ الْقِيَامَةِ
(جامع الصغير للسيوطي)

"Whoever sits in the company of a singing woman

(qaynah) and listens to her song, molten lead will be poured into his ears [as a punishment] on the Day of Judgment.” (Jaami as Sagheer)

Page 36.....

Hadeeth No. 8

عَنْ نَافِعِ مَوْلَى ابْنِ عُمَرَ أَنَّ ابْنَ عُمَرَ سَمِعَ صَوْتَ زَمَّارَةٍ رَاعٍ فَوَضَعَ
أَصْبُعَيْهِ فِي أُذُنَيْهِ وَعَدَلَ رَاحِلَتَهُ عَنِ الطَّرِيقِ وَهُوَ يَقُولُ يَا نَافِعُ أَتَسْمَعُ
فَأَقُولُ نَعَمْ فَيَمْضِي حَتَّى قُلْتُ لَا فَوَضَعَ يَدَيْهِ وَأَعَادَ رَاحِلَتَهُ إِلَى الطَّرِيقِ
وَقَالَ رَأَيْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ سَمِعَ صَوْتَ زَمَّارَةٍ
رَاعٍ فَصَنَعَ مِثْلَ هَذَا (سنن ابو داؤد، مسند احمد)

Imam Naafi narrates that when Abdullah ibn Umar once heard the sound of a flute played by a shepherd; he immediately put his fingers into his ears and diverted the riding animal in the other direction. Then, he asked his servant Naafi (who had not reached adolescence yet): “Can the sound still be heard?” Naafi replied: “Yes.” Abdullah ibn Omar kept on walking until I [Naafi] told him that now the sound cannot be heard. Abdullah removed the fingers from his ears and then told Naafi that he saw Prophet Muhammad (peace be upon him) doing the same thing when he (peace be upon him) heard the sound of the flute played by a shepherd.

(Sunan Abu Dawud; Musnad Ahmed)

Page 37.....

Hadeeth No. 9

Imran ibn Hussain narrates that Messenger of Allah (peace be upon him) said:

عَنْ عِمْرَانَ بْنِ حُصَيْنٍ رَضِيَ اللَّهُ عَنْهُ أَنَّ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ فِي هَذِهِ الْأُمَّةِ خَسَفٌ وَمَسْخٌ وَقَذْفٌ فَقَالَ رَجُلٌ مِنَ الْمُسْلِمِينَ يَا رَسُولَ اللَّهِ وَمَتَى ذَلِكَ؟ قَالَ إِذَا ظَهَرَتِ الْقِيَانُ وَالْمَعَارِفُ وَشَرِبَتِ الْخُمُورُ (رواه الترمذی)

“In my Ummah (nation), there will be punishments of earthquakes, disfiguring of faces and showers of stones. A man from amongst the Muslims asked: ‘O Prophet of Allah! When will that happen?’ He replied: ‘When singing women and musical instruments will become prevalent and alcohol drinking will become common.’”

(At-Tirmidhi)

Chapter 2

Scientific Research about the Effects of Music on the Body

Page 61..... Prophet Muhammad (peace be upon him) used to make supplication (*dua*) to Allah in the morning and in the evening, in which he used to mention the sense of hearing before the sense of seeing as in the following supplication:

اللَّهُمَّ عَافِنِي فِي بَدَنِي، اللَّهُمَّ عَافِنِي فِي سَمْعِي،
اللَّهُمَّ عَافِنِي فِي بَصَرِي، لَا إِلَهَ إِلَّا أَنْتَ (ثلاثاً)

“O Allah, grant my body health, O Allah, grant my hearing health, O Allah, grant my sight health. None has the right to be worshipped except You.”

(Sunan Abu Dawud, Sunan Nisai)

Chapter 3

Sex, Drugs and Rock 'n' Roll

Page 75..... Prophetic companion Ibn 'Umar narrated a hadeeth from Allah's Messenger (may peace be upon him) in which the Prophet said:

كُلُّ مُسْكِرٍ خَمْرٌ وَكُلُّ مُسْكِرٍ حَرَامٌ مَنْ شَرِبَ الْخَمْرَ فِي الدُّنْيَا
فَمَاتَ وَهُوَ يُدْمِنُهَا لَمْ يُتَبَّ لَمْ يَشْرَبْهَا فِي الْآخِرَةِ (صحيح مسلم)

“Every intoxicant is alcohol (khamr) and all alcohol is unlawful. He who drinks alcohol in this world and dies while he is addicted to it, not having repented, will not drink it in the Hereafter.”

(Sahih Muslim)

Chapter 4

Music Made Me Do It

Page 119..... Prophet Muhammad (peace be upon him) regarded “shame & modesty” as the salient feature of the Islamic culture:

لِكُلِّ دِينٍ خُلُقٌ وَخُلُقُ الْإِسْلَامِ الْحَيَاءُ (موطا امام مالك)

“Every religion has a characteristic (khulq) and the characteristic of Islam is shame & modesty (hayaa).”

(Muwatta Imam Malik)

Page 130..... some of the traditions of Prophet Muhammad (peace be upon him) which are given as follows:

جَاءَ رَجُلٌ إِلَى رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ مَنْ أَحَقُّ النَّاسِ
بِحُسْنِ صَحَابَتِي قَالَ أُمُّكَ قَالَ ثُمَّ مَنْ قَالَ ثُمَّ أُمُّكَ قَالَ ثُمَّ مَنْ قَالَ
ثُمَّ أُمُّكَ قَالَ ثُمَّ مَنْ قَالَ ثُمَّ أَبُوكَ (صحيح مسلم)

“A man came to the Prophet Muhammad asking: O Messenger of Allah, who among people is the most worthy of my good companionship? The Prophet said, your mother. The man said then who is next: the Prophet said, Your mother. The man further asked, Then who is next? Only then did the Prophet say, Your father.”

(Sahih Muslim)

Page 131.....

مَنْ عَالَ جَارَيْتَيْنِ حَتَّى تَبْلُغَا جَاءَ يَوْمَ الْقِيَامَةِ أَنَا وَهُوَ
وَضَمَّ أَصَابِعَهُ (صحيح مسلم)

“Whosoever supports two daughters till they mature, he and I will come in the Day of Judgment as this (and he pointed with his two fingers held together).”

(Sahih Muslim)

Page 131.....

طَلَبُ الْعِلْمِ فَرِيضَةٌ عَلَى كُلِّ مُسْلِمٍ (سنن ابن ماجه)

“Seeking knowledge is mandatory for every Muslim [male and female].” (Ibn Majah)

Chapter 5

Position of Sahabah, Four Imams & other Islamic Scholars

Page 131..... when Ishaq ibn Musa asked Imam Malik about the view of people of Medina regarding singing, Imam Malik replied:

إِنَّمَا يَفْعَلُهُ عِنْدَنَا الْفُسَّاقُ

"Here, in fact, that is done only by the sinful ones."

Page 140.....We find this in the following traditions:

عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا دَخَلَ عَلَى رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَعِنْدِي جَارِيتَانِ تُغَنِّيَانِ بِغِنَاءٍ بُعِثَ فَاصْطَجَعَ عَلَى الْفِرَاشِ وَحَوْلَ وَجْهِهِ فَدَخَلَ أَبُو بَكْرٍ فَانْتَهَرَنِي وَقَالَ مِزْمَارَةُ الشَّيْطَانِ عِنْدَ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَأَقْبَلَ عَلَيْهِ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَقَالَ دَعُوهمَا فَلَمَّا غَفَلَ غَمَزَتْهُمَا فَخَرَجَتَا قَالَتْ وَكَانَ يَوْمُ عِيدٍ يَلْعَبُ السُّودَانُ بِالْذَّرَقِ وَالْحِرَابِ فَأَمَّا سَأَلْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَإِنَّمَا قَالَتَا تَشْتَهِيَن تَنْظُرِينَ فَقُلْتُ نَعَمْ فَأَقَامَنِي وَرَاءَهُ خَدِي عَلَى خَدِهِ وَيَقُولُ دُونَكُمْ يَا بَنِي أَرْفَدَةَ حَتَّى إِذَا مَلِلْتُ قَالَ حَسْبُكَ قُلْتُ نَعَمْ قَالَ فَادْهَبِي.

(صحيح البخاري، كتاب العيدين)

It has been narrated by Ayesha (the wife of Prophet) that once Prophet Muhammad (peace be upon him) came home and at that time two little girls were singing songs about the battle of Buath. Prophet (peace be upon him) laid

down on the bed and he turned his face away. Then, Abu Bakr came and scolded me and said: "These musical instruments of Satan in the house of the Prophet of Allah (peace be upon him)!" Prophet Muhammad turned to him and said: "Leave them." When Abu Bakr got busy in other matters, I told the two girls to leave and they left. That was the day of Eid. They Abyssinians were playing I the Masjid with shields and lances. Then either I asked the Messenger (peace be upon him) or he himself said: 'Do you want to have a look?' I said, 'Yes,'. So he let me stand behind him, with my cheeks against his cheeks and said: 'Carry on Banu Arfidah.' When I became bored, he asked, 'Is that enough for you?' I said, 'yes'. He said, 'Then you may leave.''" (Sahih Al-Bukhari)

Page 141.....Muhammad ibn Haatib Al Jumahi relates that the Messenger of Allah (peace be upon him) said:

فَصَلُّ مَا بَيْنَ الْحَلَالِ وَالْحَرَامِ الدُّفَّ وَالصَّوْتُ وَرَفْعُ الصَّوْتِ فِي النِّكَاحِ
(رواه ابن ماجه)

"The difference between the unlawful and the lawful (in marriage celebration) is the duff and the voice".

(Ibn Majah; At-Tirmidhi)

Page 141.....

عَنْ عَائِشَةَ أَنَّهَا زَفَّتْ امْرَأَةً إِلَى رَجُلٍ مِنَ الْأَنْصَارِ فَقَالَ نَبِيُّ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَا عَائِشَةُ مَا كَانَ مَعَكُمْ لَهُمْ فَإِنَّ الْأَنْصَارَ يُعْجِبُهُمُ اللَّهُ.

(صحيح بخارى، كتاب النكاح)

It was narrated by Aisha that when she prepared a lady as a bride for a man from the Ansar, the Prophet (peace be

upon him) said: “O Aisha! Haven’t you got any amusement (during the marriage ceremony), as the Ansar like amusement?”

(Sahih Bukhari)

Chapter 6

Critical Analysis of Arguments used in Favor of “Islamic” Music

Page 146.....This axiom is agreed upon amongst the jurists, which becomes apparent whilst they discuss the jurist maxim which states:

لَا يُنْكَرُ الْمُخْتَلَفُ فِيهِ وَإِنَّمَا يُنْكَرُ الْمُجْمَعُ عَلَيْهِ

“There is NO censure in issues of disagreement, while the censure is only in issues of consensus.”

Page 147..... It is precisely for this reason that the scholars would often say:

مَنْ تَبَعَ الرَّخْصَ فَقَدْ تَرَنَّدَ

Meaning: “One who deliberately seeks out religious allowances becomes a heretic (zindiq)”

Page 157..... One tradition narrated by Abu Rafi’ goes as follows:

لَا لَفَيْنَ أَحَدُكُمْ مُتَكِنًا عَلَى أَرِيكَتِهِ يَأْتِيهِ الْأَمْرُ مِنْ أَمْرِي
مِمَّا مَرَّتْ بِهِ أَوْ نَهَيْتُ عَنْهُ فَيَقُولُ لَا نَذَرِي مَا وَجَدْنَا فِي
كِتَابِ اللَّهِ اتَّبَعْنَاهُ (سنن أبي داود)

“Let me not find one of you reclining on his couch when he hears something regarding me which I have commanded or forbidden and saying: We do not know. What we found in Allah's Book, we have followed only that.” (Sunan Abu Dawud)

Page 157..... In another tradition narrated by Al-Miqdam ibn Ma'dikarib, Prophet Muhammad (peace be upon him) warned us:

أَلَا إِنِّي أُوتِيتُ الْكِتَابَ وَمِثْلَهُ مَعَهُ الْآيُوشُكُ رَجُلٌ شَبَعَانٌ
عَلَى أَرِيكَتِهِ يَقُولُ عَلَيْكُمْ بِهَذَا الْقُرْآنِ فَمَا وَجَدْتُمْ فِيهِ مِنْ
حِلَالٍ فَاحْلُوهُ وَمَا وَجَدْتُمْ فِيهِ مِنْ حَرَامٍ فَحَرِّمُوهُ (سنن أبي داود)

“Beware! I have been given the Qur'an and something like it, yet the time is coming when a man replete on his couch will say: Keep to the Qur'an; what you find in it to be permissible treat as permissible, and what you find in it to be prohibited treat as prohibited.” (Sunan Abu Dawud)

Page 158..... The Prophet (peace be upon him) spoke to us about how much we lose when we waste our time, saying:

نِعْمَتَانِ مَغْبُونٌ فِيهَا كَثِيرٌ مِنَ النَّاسِ: الصَّحَّةُ وَالْفَرَاغُ (صحيح بخارى)

“There are two blessings that many people squander:

health and time.” (Sahih Al-Bukhari)

Page 158..... Did we spend our time wisely or did we just kill it as said in a hadeeth of Prophet Muhammad (peace be upon him) narrated by Abi Barza Aslami:

لَا تَزُولُ قَدَمَا عَبْدٌ حَتَّى يُسْأَلَ عَنْ عُمُرِهِ فِيمَا أَفْتَاهُ وَعَنْ عِلْمِهِ
فِيمَا فَعَلَ وَعَنْ مَالِهِ مِنْ أَيْنَ اكْتَسَبَهُ وَفِيمَا أَنْفَقَهُ وَعَنْ جِسْمِهِ
فِيهَا أَبْلَاهُ (ترمذی)

“No one will be permitted to turn his two feet away on the Day of Resurrection until he is questioned about the following: about his life, how he spent it; his knowledge, how much he acted upon it; his wealth, how he earned it and spent it; and his body, how he employed it.”

(At-Tirmidhi)

Page 159..... People who try to make music permissible quote the hadeeth of Aisha, which is as follows:

عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا قَالَتْ دَخَلَ أَبُو بَكْرٍ وَعِنْدِي جَارِيتَانِ مِنْ جَوَارِي
الْأَنْصَارِ تُغْنِيَانِ بِمَا تَقَاوَلَتِ الْأَنْصَارُ يَوْمَ بُعَاثَ قَالَتْ وَلَيْسَتَا بِمُغْنِيَتَيْنِ فَقَالَ
أَبُو بَكْرٍ أَمْزَامِيرُ الشَّيْطَانِ فِي بَيْتِ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَذَلِكَ
فِي يَوْمِ عِيدٍ فَقَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَا أَبَا بَكْرٍ إِنَّ لِكُلِّ قَوْمٍ
عِيدًا، وَهَذَا عِيدُنَا. (صحيح البخارى، كتاب العيدين)

“It has been narrated by Ayesha (the wife of Prophet) that once Abu Bakr came to her home and at that time two Ansaari girls were singing songs about the battle of Buath. And they were not professional singers. Abu Bakr scolded me and said: “These musical instruments of Satan in the

house of the Prophet of Allah (peace be upon him)!” And it was the day of Eid. So Allah’s Messenger said to him: “O Abu Bakr, there is an Eid for every people and this is our Eid day.” (Sahih Al-Bukhari)

Page 160..... Another version of this hadeeth provides some other details about this incident:

عَنْ عَائِشَةَ رَضِيَ اللَّهُ عَنْهَا دَخَلَ عَلَى رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَعِنْدِي جَارِيتَانِ تَغْنِيَانِ بِغَنَاءٍ بُعَاثَ فَاضْطَجَعَ عَلَى الْفِرَاشِ وَحَوْلَ وَجْهِهِ فَدَخَلَ أَبُو بَكْرٍ فَانْتَهَرَنِي وَقَالَ مِزْمَارَةُ الشَّيْطَانِ عِنْدَ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَأَقْبَلَ عَلَيْهِ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَقَالَ دَعُهُمَا فَلَمَّا غَفَلَ غَمَزْتُهُمَا فَخَرَجَتَا قَالَتْ وَكَانَ يَوْمُ عِيدٍ يَلْعَبُ السُّودَانُ بِالْذَّرَقِ وَالْجِرَابِ فَأَمَّا سَأَلْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ وَإِنَّمَا قَالَتْ تَشْتَهِيَن تَنْظُرِينَ فَقُلْتُ نَعَمْ فَأَقَامَنِي وَرَاءَهُ خَدِي عَلَى خَدِهِ وَيَقُولُ دُونَكُمْ يَا بَنِي أَرْفَدَةَ حَتَّى إِذَا مَلِلْتُ قَالَ حَسْبُكَ قُلْتُ نَعَمْ قَالَ فَادْهَبِي.

(صحيح البخاري، كتاب العيدين)

“It has been narrated by Aisha (the wife of Prophet) that once Prophet Muhammad (peace be upon him) came home and at that time two little girls were singing songs about the battle of Buath. Prophet (peace be upon him) laid down on the bed and he turned his face away. Then, Abu Bakr came and scolded me and said: “These musical instruments of Satan in the house of the Prophet of Allah (peace be upon him)!” Prophet Muhammad turned to him and said: “Leave them.” When Abu Bakr got busy in other matters, I told the two girls to leave and they left. That

was the day of Eid. The Abyssinians were playing in the Masjid with shields and lances. Then either I asked the Messenger (peace be upon him) or he himself said: ‘Do you want to have a look?’ I said, ‘Yes.’ So he let me stand behind him, with my cheeks against his cheeks and said: ‘Carry on Banu Arfidah.’ When I became bored, he asked, ‘Is that enough for you?’ I said, ‘yes’. He said, ‘Then you may leave.’” (Sahih Al-Bukhari)

Page 195..... According to a Prophetic tradition:

إِنَّ الْعُلَمَاءَ وَرَثَةُ الْأَنْبِيَاءِ وَإِنَّ الْأَنْبِيَاءَ لَمْ يُوَرِّثُوا دِينَارًا وَلَا دِرْهَمًا
إِنَّمَا وَرَّثُوا الْعِلْمَ فَمَنْ أَخَذَهُ أَخَذَ بِحِطٍّ وَافٍ (سنن أبي داود)

“Scholars are the heirs of the prophets, who leave behind neither Deenaar nor Dirham (wealth). They only leave knowledge as their heritage; so whoever acquires it, acquires a great fortune” (Sunan Abu Dawud)

Page 195..... Prophet Muhammad (peace be upon him) described this miraculous quality of the Qur’an in the following hadeeth:

لَا يَشْبَعُ مِنْهُ الْعُلَمَاءُ وَلَا يَخْلُقُ عَنْ كَثْرَةِ الرَّدِّ وَلَا تَنْقُضِي عَجَائِبُهُ
مَنْ قَالَ بِهِ صَدَقَ (ترمذی، عن علی ابن طالب)

“Scholars are not satiated by it. And repetition does not wear it out and its wonders do not end. Whoever recites it, speaks the truth.” (At-Tirmidhi)

Page 197..... Jubayr ibn Mut'im, a polytheist from Makkah who had not embraced Islam yet, came to visit Medina and he said:

عَنْ جُبَيْرِ بْنِ مُطْعِمٍ رَضِيَ اللَّهُ عَنْهُ قَالَ: سَمِعْتُ رَسُولَ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ يَقْرَأُ فِي الْمَغْرِبِ بِالطُّورِ ، فَلَمَّا بَلَغَ هَذِهِ الْآيَةَ ﴿ أَمْ خُلِقُوا مِنْ غَيْرِ شَيْءٍ أَمْ هُمُ الْخَالِقُونَ ؟ أَمْ خَلَقُوا السَّمَاوَاتِ وَالْأَرْضَ ؟ بَلْ لَا يُوقِنُونَ ، أَمْ عِنْدَهُمْ خَزَائِنُ رَبِّكَ . أَمْ هُمُ الْمُسَيْطِرُونَ ﴾ ؟ كَادَ قَلْبِي أَنْ يَظِيرَ .

(صحيح بخارى)

"I heard the Prophet (peace be upon him) reciting *Surah at-Tur* in the *Maghrib* prayer. When he reached the *ayah*, 'Or were they created out of nothing, or are they the creators? Or did they create the heavens and the earth? No, in truth they have no certainty. Or do they possess the treasures of your Lord or do they have control of them?' (Surah At-Tur: 35-37) My heart practically flew to Islam." (Sahih Al-Bukhari)

Page 202..... Prophet Muhammad (peace be upon him) emphasized that the recitation of the Qur'an should be done in the best natural voice possible:

زَيِّنُوا الْقُرْآنَ بِأَصْوَاتِكُمْ (سنن ابو داود)

"*Beautify the Qur'an with your voices.*" (Sunan Abu Dawud)

Page 202..... In another tradition, Prophet (peace be upon him) is reported to have said:

لَيْسَ مِنَّا مَنْ لَمْ يَتَغَنَّ بِالْقُرْآنِ (صحيح بخارى)

"He who does not recite the Qur'an while beautifying it with his

voice is not from amongst us.” (Sahih Al-Bukhari)

Page 202..... In one Prophetic tradition, Al-Bara' ibn Azib reported:

عَنِ الْبَرَاءِ رَضِيَ اللَّهُ عَنْهُ قَالَ كَانَ رَجُلٌ يَقْرَأُ سُورَةَ الْكَهْفِ وَعِنْدَهُ
فَرَسٌ مَرْبُوطٌ بِشَظَيْنَيْنِ فَتَغَشَّتْهُ سَحَابَةٌ فَجَعَلَتْ تَدُورُ وَتَدْنُو وَجَعَلَ
فَرَسُهُ يَنْفِرُ مِنْهَا فَلَمَّا أَصْبَحَ أَتَى النَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ فَذَكَرَ
ذَلِكَ لَهُ فَقَالَ تِلْكَ السَّكِينَةُ نَزَلَتْ بِالْقُرْآنِ (صحيح مسلم)

“A man was reciting Surah Al-Kahf, and a horse was tied with two ropes beside him. As he was reciting, a cloud overshadowed him, and as it began to come nearer and nearer, the horse began to trample violently. The man came to the Messenger of Allah (peace be upon him) in the morning and mentioned the incident to him. The Prophet (peace be upon him) said, *“That was tranquility which descended as a result of the recitation of the Qur'an.”* (Sahih Muslim)

Page 203..... Prophet Muhammad (peace be upon him) said in one narration:

إِنَّ هَذِهِ الْقُلُوبُ تَصْدَأُ كَمَا يَصْدَأُ الْحَدِيدُ إِذَا أَصَابَهُ الْمَاءُ
قِيلَ: يَا رَسُولَ اللَّهِ وَمَا جَلَاءُهَا قَالَ: كَثْرَةُ ذِكْرِ الْمَوْتِ وَ
تِلَاوَةِ الْقُرْآنِ. (البیهقی. شعب الایمان)

“Undoubtedly, the heart gets rusted like metal gets rusted when water goes over it. People asked, ‘How can they [hearts] be cleaned.’ The Prophet replied, ‘To remember death in abundance and to recite the

Chapter 7

Music and Society

Page 206..... There is a hadeeth narrated by Abu Umama al-Baahili and part of that long hadeeth is given as follows:

قَالَ كَيْفَ أَنْتُمْ إِذَا لَمْ تَأْمُرُوا بِمَعْرُوفٍ وَلَمْ تَنْهَوْا عَنْ مُنْكَرٍ قَالُوا وَكَانَ ذَلِكَ يَارَسُولَ اللَّهِ قَالَ نَعَمْ وَالَّذِي نَفْسِي بِيَدِهِ وَأَشَدُّ مِنْهُ سَيَكُونُ . قَالُوا وَمَا أَشَدُّ مِنْهُ يَارَسُولَ اللَّهِ قَالَ كَيْفَ أَنْتُمْ إِذَا رَأَيْتُمُ الْمَعْرُوفَ مُنْكَرًا أَوِ الْمُنْكَرَ مَعْرُوفًا قَالُوا وَكَانَ ذَلِكَ يَارَسُولَ اللَّهِ قَالَ نَعَمْ وَالَّذِي نَفْسِي بِيَدِهِ وَأَشَدُّ مِنْهُ سَيَكُونُ . كَيْفَ أَنْتُمْ أَمَرْتُمْ بِالْمُنْكَرِ وَنَهَيْتُمْ عَنِ الْمَعْرُوفِ قَالُوا وَكَانَ ذَلِكَ يَارَسُولَ اللَّهِ، قَالَ نَعَمْ وَالَّذِي نَفْسِي بِيَدِهِ وَأَشَدُّ مِنْهُ سَيَكُونُ يَقُولُ اللَّهُ تَعَالَى : بِي حَلَفْتُ، لَا تَبِيهَنَّ لَهُمْ فِتْنَةً يَصِيرُ الْحَلِيمُ فِيهَا حَيْرَانًا -

(عن ابى امامة الباهلى، كنز العمال)

Prophet Muhammad (peace be upon him) said to his companions: “How will you be when you will not enjoin the good and forbid the evil (in the society)?

The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said: “Yes! By Allah in Whose Hand my soul is! Even worse than that will

follow.”

They asked him: “What could be worse than that?”

He (peace be upon him) replied: “How will you be when you will see the good as the evil and evil as the good (in the society)?

The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said to them: “Yes! By Allah in Whose Hand my soul is! Even worse than that will follow.”

They asked him: “What could be worse than that?”

He (peace be upon him) replied: “What will happen to you when you will enjoin the evil and forbid the good (in the society)?

The companions asked him: “Will that happen, O Prophet of Allah?”

He (peace be upon him) said to them: “Yes! By Allah in Whose Hand my soul is! Even worse than that will follow. Allah will say: You have sworn by Me. I will give those people a tribulation (fitnah; test) and even the one who has patience will become confused in it.”]

(Narrated by Abu Umamah in Kinz ul Ummaal)

Page 208..... The Prophet Muhammad (peace be upon him) said in an authentic tradition narrated by Abu Sa’id al-Khudri:

عَنْ أَبِي سَعِيدٍ الْخُدْرِيِّ قَالَ قَالَ رَسُولُ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ لَتَتَّبِعَنَّ
سُنَنَ الَّذِينَ مِنْ قَبْلِكُمْ شِبْرًا بَشِيرًا وَذِرَاعًا بَزْرَاعٍ حَتَّى لَوْ دَخَلُوا فِي حُجْرٍ
ضَبَّ لَا تَبَعْتُمُوهُمْ فَلَنِيَا رَسُولَ اللَّهِ الْيَهُودُ وَالنَّصَارَى قَالَ فَمَنْ.

(صحيح مسلم)

“You will surely follow in the ways of those before you, inch by inch and step by step, so much so that if

they were to enter a sand lizard's hole, you would follow after them." The companions asked: "O Messenger of Allah, (Do you mean) the Jews and the Christians?" He replied, "Who else?"

(Sahih Muslim)

Page 209..... Prophet Muhammad (peace be upon him) warned us against the imitation of non-Muslims in the following hadeeth:

مَنْ تَشَبَّهَ بِقَوْمٍ فَهُوَ مِنْهُمْ. (سنن ابو داود)

"Whoever imitates a people (nation) is one of them."
(Sunan Abu Dawud)

Page 213..... An Arab poet has rightly said:

إِذَا كَانَ رَبُّ الْبَيْتِ ضَارِبًا بِالطَّبْلِ
فَلَا تَلُمِ الْأَوْلَادَ عَلَى الرَّقْصِ

[Head-of-family plays the hand-drum when,
Children are not to be blamed for dancing then.]

Chapter 8

It is Never Too Late – Inspiring Stories from History

Page 218.....The door of repentance is wide open so

long as we are not in the throes of death as the Prophet (peace be upon him) said:

إِنَّ اللَّهَ يَقْبَلُ تَوْبَةَ الْعَبْدِ مَا لَمْ يُغْرَغْ (ترمذی)

“Allah accepts the repentance of His servant so long as death has not reached his collar bone.” (*At-Tirmidhi*)